

# best of bowie }

Contains all 39 songs from the hit album,  
plus bonus song. Arranged for piano &  
voice, with guitar chord boxes.

The background of the entire cover is a collage of several images of David Bowie's face. The images are layered and semi-transparent, showing different expressions and features. The background also features a pattern of overlapping squares and rectangles in shades of blue, purple, and red, creating a geometric, almost optical illusion effect. The text 'best of' is in a small, white, sans-serif font. The word 'bowie' is in a large, white, 3D block letter font with a blue outline and a drop shadow.

# best of bowie



# best of bowie }

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# Space Oddity

Words & Music by David Bowie.

♩ = 68



The first system of musical notation for 'Space Oddity'. It consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and contains three measures of whole rests. The piano accompaniment is in 4/4 time and features a complex, syncopated melody in the right hand and a simple bass line in the left hand. The chords Fmaj7, Em, and Fmaj7 are indicated above the vocal line.



The second system of musical notation for 'Space Oddity'. It consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and contains three measures: a whole rest, a half note 'Ground Con-trol', and a half note 'to Ma-jor Tom,'. The piano accompaniment is in 4/4 time and features a complex, syncopated melody in the right hand and a simple bass line in the left hand. The chords Em, C, and Em are indicated above the vocal line.



The third system of musical notation for 'Space Oddity'. It consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and contains three measures: a half note 'Ground Con-trol', a half note 'to Ma-jor Tom,', and a whole rest. The piano accompaniment is in 4/4 time and features a complex, syncopated melody in the right hand and a simple bass line in the left hand. The chords C and Em are indicated above the vocal line.

Am Am/G D/F#

take your pro - tein pills and put your hel - met on.

C Em

Ten Ground Con - trol Nine to Ma - jor Tom, Eight Seven

C Em Am Am/G

Six com - mence - ing count - down, en - gines on, Four Three Two One check ig - ni - tion and may

D

God's love be with you. lift-off.



C E7



This is Ground Con - trol— to Ma - jor Tom,— you've real - ly made the grade—



F Fm C



and the pa - pers want to know— whose shirts you wear—



F Fm C



Now it's time to leave the cap - sule if you dare—



F C



This is Ma - jor Tom— to Ground— Con - trol,—



E<sup>7</sup> F

I'm step - ping - through the door, and I'm

Fm C F

float - ing in a most - pe - cu - li - ar way, and the stars

Fm C F

look ve - ry dif - fer - ent to - day, For

Fmaj<sup>7</sup> Em<sup>7</sup>

here am I sit - ting in a tin can, —  
(%) (float - ing round my)





far a - bove the world.  
(the moon.)



Pla - net Earth is blue and there's no-thing I can do.



F G E7(9)

Ground Con - trol to Ma - jor Tom, — your —

Am Am/G D7/F#

cir - cuits dead, there's some - thing wrong, can you hear me Ma - jor Tom, — can you

C G

hear me Ma - jor Tom, — can you hear me Ma - jor Tom? — Can you

*D.S. al Coda*

♢ Coda

E

*Repeat ad lib. to fade*



# The Man Who Sold The World

Words & Music by David Bowie.

♩ 116



First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a simple bass line with whole notes. Chord diagrams for A7 and Dm are shown above the treble staff.

Second system of musical notation, continuing the melody and bass line. A guitar chord diagram for F is shown above the treble staff.

Third system of musical notation, including the first line of lyrics: "1. We passed up - on the stair, we". A guitar chord diagram for Dm is shown above the treble staff. The second line of lyrics is "(Verse 2 see block lyric)".

Fourth system of musical notation, including the second line of lyrics: "spoke of was - and when. - Al - though I was - n't there -". A guitar chord diagram for Dm is shown above the treble staff. The word "sim." is written below the treble staff.

he said I was his friend, — which





came as some sur - prise, — I spoke in - to his



eyes, I thought you died a - lone, a —











long, long time a - go. — Oh no, —







 C     
  F     
  Bbm/Db

not me, { we } nev - er lost con - trol.

 F     
  C     
  F

You're face — to face — with the

 Bbm/Db     
 To Coda  A7

man who sold the world.

 Dm     
  F

1.



2. I laughed and shook his

2.



*D.S. al Coda*

Who knows

*Coda*





Dm  
 Ah.  
 Dm  
 F  
 Ah.  
 Dm  
 Repeat ad lib. to fade

*Verse 2:*

I laughed and shook his hand  
 And made my way back home.  
 I searched for form and land  
 For years and years I roamed  
 I gazed a gazely stare  
 At all the millions here  
 We must have died alone  
 A long, long time ago.

Who knows? Not me  
 We never lost control  
 You're face to face  
 With the man who sold the world.

# Oh! You Pretty Things

Words & Music by David Bowie.

♩. 76

Chord diagrams shown above the staff:

- F
- G
- F
- E<sup>b</sup>
- D<sup>b</sup>
- F
- G
- F
- E<sup>b</sup>
- D<sup>b</sup>
- G<sup>b</sup>/D<sup>b</sup>
- D<sup>b</sup>
- G<sup>b</sup>/D<sup>b</sup>
- D<sup>b</sup>
- G<sup>b</sup>/D<sup>b</sup>
- G<sup>b</sup>
- D<sup>b</sup>

Chord diagrams shown below the staff:

- E<sup>b</sup>sus4
- E<sup>b</sup>m
- G<sup>b</sup>
- D<sup>b</sup>

Vocal lyrics:

Wake up you sleep-y head,  
 put on some clothes, shake up your bed,  
 put a-no-ther log on the fire for me,






I've made some break-fast and cof - fee. Look out my win-dow, what do I see? a







crack in the sky, and a hand reach - ing down to me, all the night-mares came to - day,-







and it looks as though they're here to stay.









What are we com-ing to?











No room for me, no fun— for you, I think a- bout a world — to come,— where the

(2° see block lyrics)






books were found— by the Gol - den Ones,— writ-ten in pain, writ-ten in awe,— by a—

— puz- zled man who ques- tioned what we were here for,— All the stran- gers came to —





- day, and it looks as though they're here to stay.—



B<sup>m</sup>/F<sup>♯</sup>E<sup>b</sup>m7G<sup>b</sup>/D<sup>♭</sup>

Oh! You pret - ty things, —

don't you know you're driv - ing your

C<sup>b</sup>7G<sup>b</sup>B<sup>m</sup>/F

ma - mas and pa - pas in - sane? —

Oh! You pret - ty things,

E<sup>b</sup>m7G<sup>b</sup>/D<sup>♭</sup>C<sup>b</sup>7G<sup>b</sup>A<sup>b</sup>

don't you know you're driv - ing your ma - mas and pa - pas in - sane? — Let me make it plain,

1.

G<sup>b</sup>D<sup>b</sup>

got - ta make way for the Ho - mo Su - pe - ri - or.

Look out at your child - ren.

2.

Chord diagrams shown above the staff:

- G<sup>7</sup>
- F
- G
- F
- E<sup>b</sup>
- D<sup>b</sup>
- F
- G
- F
- E<sup>b</sup>
- D<sup>b</sup>
- G<sup>7</sup>/D<sup>b</sup>
- D<sup>b</sup>
- G<sup>7</sup>/D<sup>b</sup>
- D<sup>b</sup>
- G<sup>7</sup>/D<sup>b</sup>
- D<sup>b</sup>
- G<sup>7</sup>/D<sup>b</sup>
- C
- F/C
- D
- G/D
- rit. F
- F/C
- C

2°:  
 Look out at your children  
 See their faces in golden rays  
 Don't kid yourself they belong to you  
 They're the start of the coming race.

The earth is a bitch  
 We've finished our news  
 Homo sapiens have outgrown their use.  
 All the strangers came today  
 And it looks as though they're here to stay.

Oh! You pretty things *etc.*

# Life On Mars?

Words & Music by David Bowie.

♩ = 124



1. It's a God aw - ful small - af - fair to the  
(Verse 2 see block lyric)

*Con pedale*



girl with the mou - sy hair. But her mum-my is yel - ling 'no'



and her dad - dy has told - her to go. But her

Am/E  Adim/Eb  D 

friend is no - where - to be seen, — now she walks through her sunk - en dream,



Gm  Bb/E  C7 

to the seat with the clear - est view and she's



A<sup>7</sup>/E<sup>b</sup>  E aug 

hooked to the sil - ver screen, But the film is a sad - d'ning bore



Fm  Gb  D<sup>9</sup> 

for she's lived it ten times — or more, She could









spit in the eyes — of fools — as they ask her to fo - cus on





sail - ors fight - ing in the dance hall. Oh man,





look at those cave - men go. it's the freak - i - est show.





Take a look at the law - man

beat - ing up the wrong guy. Oh, man, won - der if he'll ev - er know

he's in the best sell - ing show.

Is there life on Mars?

*To Coda* 

Chord diagrams: Eb, Gm7, G7aug, F, Fm, Cm7, Ebm7, Gm7, G7aug, B7/F, Em7(b5), F











*D.S. al Coda*




2. It's on A-









rit.







*Verse 2:*

It's on Amerika's tortured brow that Mickey Mouse has grown up a cow  
 Now the workers have struck for fame 'cause Lennon's on sale again  
 See the mice in their million hordes, from Ibiza to the Norfolk Broads  
 Rule Britannia is out of bounds to my mother, my dog and clowns  
 But the film is a saddening bore 'cause I wrote it ten times or more  
 It's about to be writ again as I ask her to focus on

Sailors fighting in the dance hall etc.

# Changes

Words & Music by David Bowie.

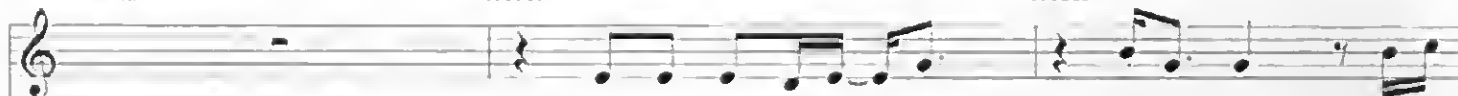
♩ = 112



Oh yeah,



mm. —



I. Still don't know what I — was wait-ing for, and my  
(Verse 2 see block lyric)





F G F C

time was run-ning wild, — a mil-lion dead end streets, and ev-'ry time I thought I'd

Em7 F G

got it made— it seemed the taste was not so sweet. So I

Cmaj7 Dm7 Em7 F#m7 Dm7

turned my - self to face me, — but I've nev - er caught a glimpse

G Cmaj7 Dm7 Em7 F#m7

of how the oth - ers must see — the fa - ker, I'm much too

fast to take that test. Ch - ch - ch - ch - chan - ges. Turn and face the strange

Chords: Dm7, G, F, C, C/B

— ch - ch - chan - ges, — don't want to be a rich - er man.



Chords: C/A, C/G, F, F/E, D

Ch - ch - ch - ch - chan - ges. Turn and face the strange. Ch - ch - chan - ges, —

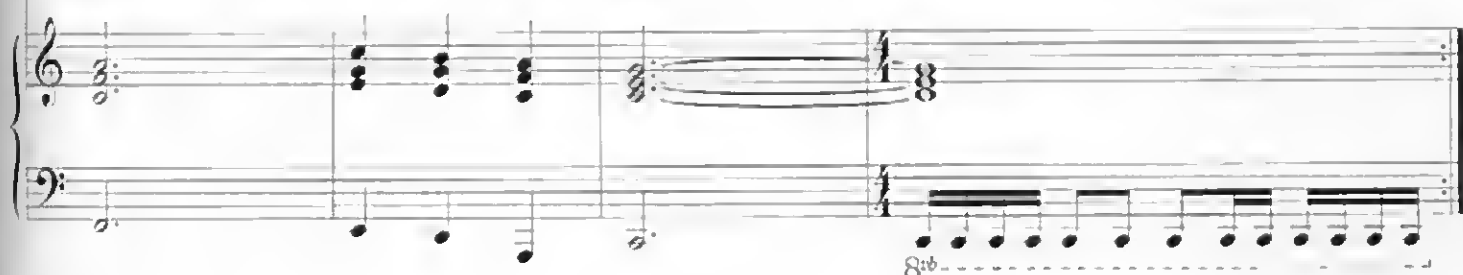
Chords: G, F, C, C/B, C/A, C/G

it's gon - na have to be a dif - ferent man. Time may change





Chords: F, F/E, D, F/A, C/G, Bb

1.     


me, but I can't trace time.



8<sup>th</sup>

2.    

time, Strange fas - ci - na - tion, fas -









- ci - nat - ing me, oh, chan - ges — are







 

tak - ing — the pace I'm go - ing thru. Ch - ch - ch - ch - chan - ges.
















Turn and face the strange— ch·ch·chan - ges.— ooh, look out you rock and roll·ers.—

— Ch·ch·ch·ch·chan - ges. Turn and face the strange

— ch·ch·chan - ges.— pret·ty soon— now— you're gon·na get old - er.

Time may change me, but i can't trace time, i said that





# Starman

Words & Music by David Bowie.

♩ = 96

B♭(711)



Fmaj7



Gm



F



1. Did-n't know what time it was, the lights were low, I leaned back on my  
(Verse 2 see block lyric)





C



C7



ra - di - o. Some cat was lay - in' down some rock 'n' roll, lot-ta soul he said.

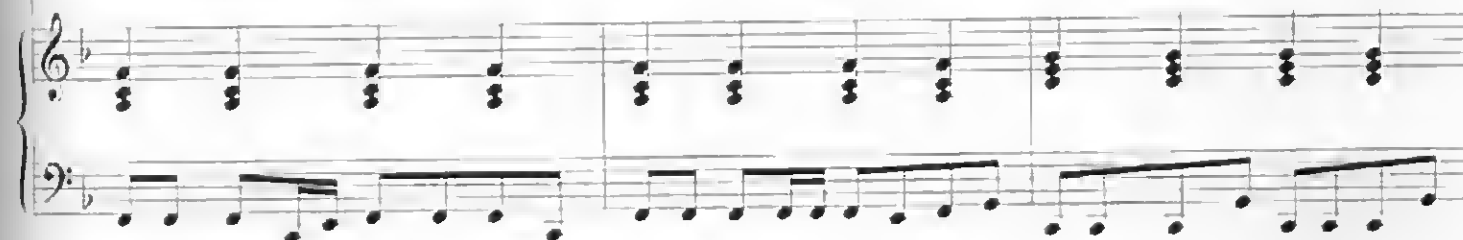








Then the loud sound did seem to fade,






— came back like a slow voice on a wave of phase. That weren't no D. J. that was



ha - zy cos - mic jive, There's a








star - man wait-ing in the sky. he'd like to come and meet us but he



C7 F Dm

thinks he'll blow our minds. There's a star - man wait-ing in — the sky, he's

Am C/G C7

told us not to blow it 'cause he knows — it's all worth-while. He told — me —

B7 B7m F D/F# Cm C7

— 'Let the chil - dren lose it, — let the chil - dren use it, — let all the chil-dren boo - gie.'

I. B7 F C

F Gm Am B<sup>+</sup> F C

First system of musical notation with a treble clef and a key signature of one flat. The staff contains whole rests for the first four measures, corresponding to the chords F, Gm, Am, B<sup>+</sup>, F, and C.

Piano accompaniment for the first system, featuring a bass line with eighth and sixteenth notes and a treble line with chords.

2. F Dm Am C/G

Second system of musical notation, marked with a '2.' indicating a second ending. It contains whole rests for the first four measures, corresponding to the chords F, Dm, Am, and C/G.

Star - man wait-ing in — the sky, he'd like to come and meet us but he

Vocal line and piano accompaniment for the second system. The vocal line includes the lyrics: "Star - man wait-ing in — the sky, he'd like to come and meet us but he". The piano accompaniment continues with a bass line and treble line.

C<sup>7</sup> F Dm

Third system of musical notation, containing whole rests for the first three measures, corresponding to the chords C<sup>7</sup>, F, and Dm.

thinks he'll blow our minds. There's a star - man wait-ing in the sky. he's

Vocal line and piano accompaniment for the third system. The vocal line includes the lyrics: "thinks he'll blow our minds. There's a star - man wait-ing in the sky. he's". The piano accompaniment continues with a bass line and treble line.

Am C/G C<sup>7</sup>

Fourth system of musical notation, containing whole rests for the first three measures, corresponding to the chords Am, C/G, and C<sup>7</sup>.

told us not to blow it 'cause he knows — it's all worth-while. He told — me, —

Vocal line and piano accompaniment for the fourth system. The vocal line includes the lyrics: "told us not to blow it 'cause he knows — it's all worth-while. He told — me, —". The piano accompaniment continues with a bass line and treble line.








'Let the chil dren lose it, let the chil - dren use it, let all the chil-dren boo - gie.'















La la— la la la la la la la la— la la la la— la la.

*Verse 2:*

I had to phone someone so I picked on you  
 Hey, that's far out so you heard him too!  
 Switch on the T.V. we may pick him up on channel two  
 Look out your window, I can see his light  
 If we can sparkle he may land tonight  
 Don't tell your poppa or he'll get us locked up in fright.

There's a starman etc.



# Suffragette City

Words & Music by David Bowie.

♩ 140

A

Hey man, oh,— leave me a-lone,— you know,

F G

A F G A

hey man, oh Hen-ry get off the phone,— I got-ta, hey man, I got-ta

B D F G

straight-en my face. this - mel-low thighed chick— just put my spine out of place.—

A F G A

Hey man. my school-days in - sane,— hey man, my  
(2<sup>nd</sup> see block lyric)

F G A B

work's down the drain. hey man, well she's a to-tal blam-blam, she

D F G

said she had to squeeze it but she, and then she. Oh,— don't—

A D F C

lean on me man 'cause you can't af-ford the tick-et. I'm back on Suf-fra-gette Ci -

G A D

- ty. Oh, don't lean on me man 'cause you ain't got time to check it.

F C G A

You know my Suf-fra-gette Ci - ty is out-ta sight. She's al -

1.

- right. Mm. \_\_\_\_\_

2.



- right. Oh. hit me.




Oh, don't lean on me man 'cause you



can't af - ford the tick - et. I'm back on Suf - fra - gette Ci -

G A D

-ty Oh, don't lean on me man 'cause you ain't got time to check it.

1. F C G

You know my Suf - fra - gette Ci - ty. Don't

2. G A

ty is out - ta sight, oh, she's al -

A F A

-right. A Suf - fra - gette Ci - ty.





A Suf - fra - gette Ci - ty. I'm back on Suf - fra - gette Ci -







- ty. I'm back on Suf - fra - gette Ci - ty.







A Suf - fra - gette Ci - ty. A Suf - fra - gette Ci -







- ty. A Suf - fra - gette Ci - ty.





F E

A Suf - fra - gette,

1. Repeat ad lib.

A G

Oh, \_\_\_\_\_ wham bam thank - you Mam!

2.

A

Suf - fra - gette,

2°

Hey man, oh Henry don't be unkind, go away  
 Hey man, I can't take you this time, no way  
 Hey man, say Droogie don't crash here  
 There's only room for one and here she comes, here she comes.

Oh don't lean on me *etc.*

# Ziggy Stardust

Words & Music by David Bowie.

♩ = 80

G D Cadd<sup>9</sup> G/B Am<sup>7</sup>

G D Cadd<sup>9</sup> G/B Am<sup>7</sup>

G Bm C

Zig-gy played gui-tar, jam-ming good—with Weird and Gil-ly, and The Spi-ders from Mars.

**D** **G**

He played it left hand, but made it too fir,

**Em** **Am7** **C**

be - came the spe - cial man, then we were 'Zig-gy's band.

**G** **Bm** **C**

Zig-gy real-ly sang, — screwed up eyes and screwed down hair - do, like some cat from Ja - pan.  
(2<sup>nd</sup> see block lyric)

**D** **G** **Em**

He could lick 'em by smil - ing, he could leave 'em to hang. — They came on so

Am7 C

load - ed man, — well hung and snow white tan. —

A5 G5 F5 E5 F5 E5 F5 G5 A5 G5

So where were the spi - ders while the fly tried to break

F5 E5 F5 E5 F5 E5 F5 G5 A5 G5 F5 E5 F5 E5 F5 G5

our balls? — With just the beer — light to guide — us, so we

D E G D

bitched a - bout — his fans — and should we crush his sweet hands? — Oh!

1.

Cadd9 G/B Am7 G D

Mm. \_\_\_\_\_

2.

Cadd9 G/B Am7 G D Cadd9 G/B Am7

Oh yeah. \_\_\_\_\_ Ooh. \_\_\_\_\_

Free time

G D Cadd9 G

Zig - gy played gui - tar. \_\_\_\_\_

2°  
 Ziggy played for time  
 Jiving us that we were Voodoo  
 The Kids were just crass  
 He was the nazz  
 With God-given ass  
 He took it all too far  
 But boy, could he play guitar.

Making love with his ego  
 Ziggy sucked up into his mind  
 Like a leper Messiah  
 When the kids had killed the man  
 I had to break up the band.

# John, I'm Only Dancing

Words & Music by David Bowie.

♩ = 160



1. An-nie's ve - ry sweet she al - ways eats - her meat and Jo - ey comes - on strong.  
(Verse 2 see block lyric)



bet your life he's put - ting us on. Oh Lawd - y, oh Lawd - y,





you know I need some lov - ing. Hold me,

Piano accompaniment for the first system.

touch me.

Piano accompaniment for the second system.



John, I'm on - ly dance - ing. She turns me on

Piano accompaniment for the third system.



but I'm on - ly dance - ing. She turns me on

Piano accompaniment for the fourth system.



but don't get me wrong,— I'm on - ly danc-



1.

ing.—

2.



John, I'm on - ly danc - ing.—



She turns— me on — but I'm on - ly danc - ing.—

Fmaj7



G6



She turns— me on

but don't get me wrong.—

I'm on - ly danc - ing. —

Danc - ing. —

Won't

some

- one

dance

with

me.

Touch me!

G

*Verse 2:*

Shadow love is quick and clean  
 Life's a well-thumbed machine  
 I saw you watching from the stairs  
 You're everyone that ever cared.  
 Oh Lawdy, oh Lawdy  
 You know I need some loving  
 Hold me, touch me.

John, I'm only dancing etc.

# The Jean Genie

Words & Music by David Bowie.

♩ = 128

E A

E A E A E A

1. Small Jean Ge-nie snuck off to the ci-ty, strung out on la-sers and  
(Verse 2 see block lyric)

E A E A E A

slash-back bla-zers and ate all your ra-zors while pull-ing the wai-ters.

E A E A

Talk - in' 'bout Mon - roe and walk - ing on Snow White,

E A E A E A

New York's a go - go and ev - 'ry - thing tastes nice, poor lit - tle Green-ie,

E A E A E 1<sup>st</sup> only E/B

Ooh, ———

B

Jean Ge - nie — lives on his back. The Jean Ge - nie —



loves chim-ney stacks.— He's out - ra - geous, he screams and he bawls.—

Jean Ge - nie.— let your-self go! —

Chord diagrams: D, A, D

Chord diagrams: E, A, E, A, E, A, E, A

3. He's

E A E A E A

so sim - ple mind-ed, he can't drive his mo-dule, he hites on— the ne-on,— and

E A E A E A

sleeps in a cap - sule. Loves to be loved,——

E A E A E A

loves to be loved.——

E A E A E A

First system of guitar chords and a single staff. Chords: E, A, E, A, E, A.

Second system of guitar chords and a piano accompaniment. Chords: E, A, E, A, E, A. The piano part features a melody in the right hand and a bass line in the left hand, with triplets in the right hand.

Third system of guitar chords and a single staff. Chords: E, A, E, A, E, A.

Fourth system of guitar chords and a piano accompaniment. Chords: E, A, E, A, E, A. The piano part features a melody in the right hand and a bass line in the left hand, with triplets in the right hand.

Fifth system of guitar chords and a single staff. Chords: E, A, E, A.

Sixth system of guitar chords and a piano accompaniment. Chords: E, A, E, A. The piano part features a melody in the right hand and a bass line in the left hand, with triplets in the right hand.

Seventh system of guitar chords and a single staff. Chords: E.

Eighth system of guitar chords and a piano accompaniment. Chords: E. The piano part features a melody in the right hand and a bass line in the left hand, with triplets in the right hand. The word "Oh" is written above the right hand.



— Jean Ge - nie lives on his back... The Jean Ge - nie loves...

— chim-ney stacks... He's out - ra-geous, he screams and he bawls...



Jean Ge - nie, let your - self go!



1.



Go! — Go! —

2.



Go, go! —

Play 4 times ad lib.



Verse 2:



Verse 2:

### Verse 2:

Sits like a man but he smiles like a reptile  
 She loves him, she loves him but just for a short while  
 She'll scratch in the sand, won't let go his hand  
 He says he's a beautician and sells you nutrition  
 And keeps all your dead hair for making up underwear  
 Poor little Greenie, ooh!

# Drive-In Saturday

Words & Music by David Bowie.

♩ = 68



1. Let me



put my arms— a-round your head. Gee it's hot let's go to bed.  
(Verse 2 see block lyric)



Don't for-get to turn on the light. Don't laugh babe, it-'ll be al-right.

**A** **F#m**



Pour me out an - oth - er phone, I'll ring and see if your friends are home.

**C#m/E** **A** **E**



Per-haps the strange ones in the dome can lend us a book we can read up a-lone. And

**D** **A**



try to — get it on like — once be - fore, when

**D** **A** **F#m** **B7**



peo-ple stared in Jag-ger's eyes — and scored, like the vi-de-o films — we saw. His



name was al - ways Bud - dy and he'd shrug and ask to stay. — She'd

sigh like — Twig the Won - der Kid and turn her face a - way. — She's un -

- cer - tain if she likes him but she knows she real - ly loves him. It's a crash course — for the ray - ers. it's a

*To Coda* ☉

**1.**

drive - - - in — Sa - tur - day.

*D.S. al Coda*



drive - - - in Sa - tur - day. His

⊙ Coda



drive - - - in Sa - tur - day. Yeah. yeah.



*Repeat ad lib. to fade*

Drive - - - in Sa - tur - day. It's a

*Verse 2:*

Jung the foreman prayed at work  
That neither hands nor limbs would burst  
It's hard enough to keep formation  
Amid this fall out saturation  
Cursing at the Astronette  
That stands in steel by his cabinet  
He is crashing out with Sylvian  
Bureau supply for ageing men  
With snorting head he gazes to the shore  
Where once it raged, the sea that raged no more  
Like the video films we saw.

His name was always Buddy etc.

# Sorrow

Words & Music by Bob Feldman, Jerry Goldstein & Richard Gottehrer.

$\text{♩} = 120$   
N.C.

G

C/G

The musical score for 'Sorrow' is written in 4/4 time with a key signature of one sharp (F#). It features a vocal melody and a piano accompaniment. The score is divided into three systems. The first system consists of four measures, with the first measure being a whole rest for the vocal line and a piano introduction. The second system contains the vocal line with the lyrics 'With your long blond hair and your' and a piano accompaniment. The third system contains the vocal line with the lyrics 'eyes of blue, the only thing I ever got from you was' and a piano accompaniment. Chord diagrams for G and C/G are provided above the first system. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line.

With your long blond hair and your

eyes of blue, the only thing I ever got from you was

C G

sor - row, — sor - row, — You

G

act - ed fun - ny tryin' to spend my mo - ney, you're out there play - ing your—  
(2<sup>o</sup> see block lyric)

C

high class games of sor - row, —

G

sor - row, — You nev - er do what you

know you ought - a. some - thing tells - me you're the de - vil's daught - er.

Sor - row, sor - row.

Ooh.

64

C G

2. F

With your long blonde hair I could-n't

G F

sleep last night. With your long blonde hair.

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a whole rest, followed by a half note G4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady eighth-note bass line in the left hand.

The second system includes a guitar chord diagram for a barre at the first fret, G major (F, G, A, B, C, D). The vocal line has two 'Ooh.' entries, each marked with a fermata. The piano accompaniment continues with the established rhythmic pattern, featuring a double bar line in the middle of the system.

The third system concludes the musical piece. It features a final 'Ooh.' in the vocal line with a fermata. The piano accompaniment continues to the end of the system, with a double bar line at the final measure.

*Repeat ad lib. to fade*

2°:  
 I tried to find her  
 'Cause I can't resist her  
 I never knew just how much I miss her  
 Sorrow, sorrow.

With your long blond hair  
 And your eyes of blue  
 The only thing I ever got from you  
 Was sorrow, sorrow.



# Rebel Rebel

Words & Music by David Bowie.

♩ 128



(Tacet 1°) Do do do do do do do do.



Do do do do



do do do do.







1. You got your Moth-er in a whirl, she's not sure if you're a

(Verse 2 see block lyric)









boy or a girl.— Hey babe, your hair's al - right.







Hey babe, let's go out to - night.— You like me and I









like it all.— We like dan-cing and we look di - vine.—

D E A E D

You love bands when they play it hard. You want more and you

E A E A D

want it fast.— They put you down, they say I'm wrong.—

Bm E D

You tack-y thing, you put them on.— Reb-el reb-el, you've

E A E D E A E

torn your dress.— Reb-el reb-el your face is a mess.—







Reb - el reb - el, how could they know? — Hot tramp, 1







love you so. — Don't ya.







Do do do do

**1.**  








do do do do.

2.

D E A E D

Do do do do do do do. Reh - el reb - el, you've

E A E D E A E

torn your dress. — Reh - el reb - el, your face is a mess.

D E A E D

Reh - el reb - el, how could they know? — Hot tramp, I

E D E A E

love you so. —

D E A E D

You've torn your dress,— your

E A E D E A E

face is a mess.— You can't get e-nough, but e - nough ain't the test.— You've got your


D E A E D

trans - mis - sion and a live wire.— You've got your cue lines and a


E A E D E A E

hand-ful of ludes.— You wan - na be there when they count up the dudes. And I

D E A E D



love your dress, You're a ju - ven - ile suc - cess,—



E A E D E A E



be-cause your face is a mess,— So



D E A E D



how could they know,— I said how could they know?—



E A E D E A E



So what-cha wan - na know Ca - la - mi - ty's child?— chi-child,











chi-child, Oh where d'ya wan - na go? — What can I do for you? Looks like I









been there too be - cause you've torn your dress — and your






face is a mess. — Oo, your






face is a mess. — Ooh, ooh, so






how could they know?—






How could they know?—







Do do do do do do do do.

*Verse 2:*

You got your mother in a whirl  
 'Cause she's not sure if you're a boy or a girl  
 Hey babe, your hair's alright  
 Hey babe, let's stay out tonight  
 You like me and I like it all.  
 We like dancing and we look divine  
 You love bands when they play it hard  
 You want more and you want it fast.

They put you down, they say I'm wrong  
 You tacky thing, you put them on  
 Rebel rebel, you've torn your dress  
 Rebel rebel, your face is a mess  
 Rebel rebel, how could they know?  
 Hot tramp I love you so.

# Diamond Dogs

Words & Music by David Bowie.

♩ 116



*Spoken:* This ain't rock 'n' roll. This is genocide!



1. As they





pulled you out— of the ox - y - gen tent— you asked for the la - test par -  
(Verse 2 see block lyric)



-ty. With your si - li - cone hump and your ten — inch stump.



dressed like a priest you was,— Tod Brown-ing's freak you was,— Crawl-ing down the al-ley on your  
(% see block lyric)



hands and knee,— I'm sure you're not pro- tect - ed for it's plain to see — the

**D** **A**

dia-mond dogs are poach-ers and they hide be-hind trees.— Hunt you to the ground they will,

**E**

man-ne - quins with kill ap - peal. I'll keep a friend se - rene.—  
 (Will they come?) (Will they come?)

**G** **A**

Oh ba-by, come un - to me.— Well she's  
 (Will they come?)—

**D**

come, been and gone.— Come out of the gar - den ba - by,

**A** **B**

you'll catch your death in the fog. — Young girl. — they

**D** **A** **B**

call them the dia - mond dogs. — Young girl. — they

**D** **A** **1.**

call them the dia - mond dogs. — 2. The

**2, 3.** **E**

Ooh ooh ooh ooh! Call — them the dia - mond dogs.

A 



Ooh ooh ooh ooh! — Call







To Coda  D 




them the dia - mond dogs. — Oh, —





A 





ooh!








F 

A 

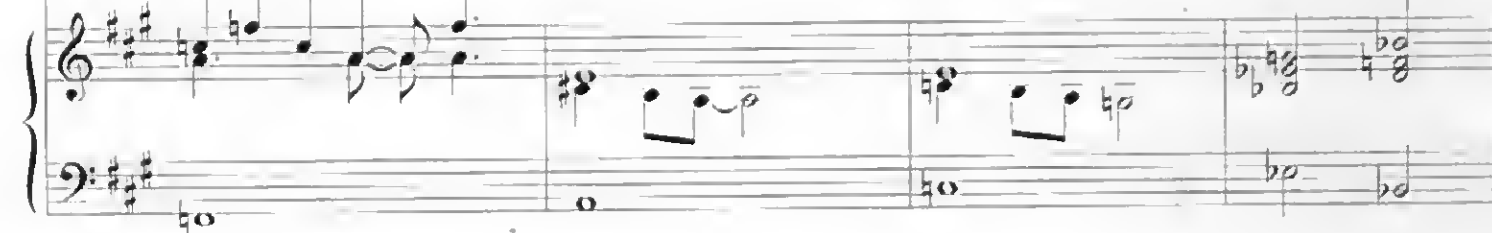
C 

E<sup>b</sup> 

B<sup>b</sup> 



Aah ooh!





**F** **A** *D.S. al Coda*

Ooh ooh! 3. In the

**Coda** **A** **F**

Bow wow, woof woof, how how, wow. Call

**A**

them the dia - mond dogs. — Dogs! —

**E** **A**

Call — them the dia - mond dogs. — Call



them— the, call them. Call— them the dia - mond dogs.



Call— them. call them. Call.



them the dia - mond dogs.— Keep cool.



*Spoken:* Diamond dogs rule O.K.

Chords: F, A, C, E<sup>b</sup>, B<sup>b</sup>, F, A

Hey, hey, hey, hey.

Be ware of the dia - mond dogs.

*Repeat ad lib. to fade*

*Verse 2:*

Now Halloween Jack is a real cool cat  
 And he lives on top of Manhattan Chase  
 The elevators broke so he slides down a rope  
 Onto the street below, oh Tarzie go man, go.  
 Meet his little hussy with his ghost town approach  
 Her face is sans feature hut she wears a Dali brooch  
 Sweetly reminiscent, something Mother used to bake  
 Wrecked up and paralyzed, diamond dogs are sableized.

(Will they come?) etc.

*On S:*

In the year of the scavenger, the season of the hitch  
 Sashay on the broadwalk, scurry to the ditch  
 Just another future song, lonely little kitsch  
 (There's gonna be sorrow) try and wake up tomorrow.

(Will they come?) etc.

# Young Americans

Words & Music by David Bowie.

♩ = 84

C

Dm7

Saxophone

Chord diagrams: F, G11, G

Chord diagrams: C, Dm7

1. They pulled in just be-hind the bridge.— He lays her down,— he frowns—

Chord diagrams: F, G11, G

"Gee my life's a fun - ny thing, am I— still too— young?"

Chord diagrams: C, Dm7

2. He kissed her then and there, she took his ring,— took his ba - bies. It  
(Verse 3 see block lyric)

F G# G

took him min - utes, took her no - where, — heav - en knows, she'd have ta - ken a - ny - thing.

F# G

(All night) She wants the young A - me - ri - can.  
(He)

C Dm7

(Young A - me - ri - can, young A - me - ri - can, she wants the young A - me - ri - can.  
(he)

I.  
F G# G

All right) But she wants the young — A - me - ri - can.

2.



right) but he wants the young A - me - ri - can.



Do you re - mem - ber



your Pre - si - dent Nix-on?

Do you re - mem - ber

the



N.C.

bills you have to pay, — or ev - en yes - ter - day?

Drums



4. You ain't a pimp and you ain't a hus - tler. A pimp's got a Ca-di and a la-dy got a Chry-sler.



Black's got re-spect and whites's got a soul-train. Ma-ma's got cramps and look at your hands-ache.



5. (I heard the news — to - day — oh boy) I got a suite and you got de - feat —



Ain't there a man who can say no more?— And ain't there a wo-man I can sock on the jaw?—6. And





ain't there a child I can hold with-out judg-ing? And ain't there a pen that will write be-fore they-die?

Free time



Ain't you proud— that you've still got fa-ces? Ain't there one damn song— that can

make me break down and cry?

Drums

a tempo



All night I want the young— A-mer-i-can.

**D** **Em<sup>7</sup>**

(- can.) (Young A me ri-can, young A me - ri-can, I want the young A - me - ri-can.

**G** **A<sup>11</sup>** **A** *Repeat ad lib. to fade*

All ————— right) I want the young A - me - ri-can. young A - me - ri -

*Verse 3:*

All the way from Washington  
 Her bread-winner begs off the bathroom floor  
 "We live for just these twenty years  
 Do we have to die for the fifty more?"

All night *etc.*

# TVC 15

Words & Music by David Bowie.

♩ = 108  
N.C.



Oh oh oh



oh oh. Oh oh oh oh oh.



Oh oh oh oh oh. Ooh.



1. Up ev - 'ry ev - 'ning 'bout half eight or nine, I give my

(Verse 4 see block lyric)




com-plete at - ten-tion to a ve-ry good friend of mine. He's quad-ro-pho-nic he's a,





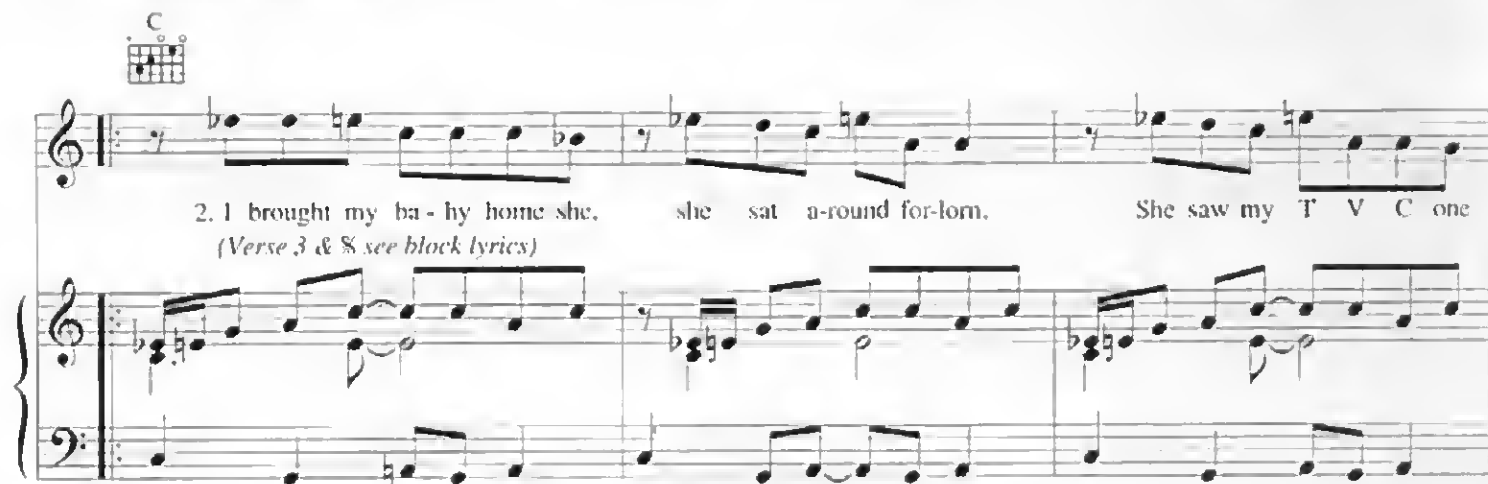

he's got more chan-nels. So ho-lo-gram-ic, oh my T V C one five.





2. I brought my ba-hy home she, she sat a-round for-lorn. She saw my T V C one

(Verse 3 & 8 see block lyrics)



five. ha - hy's gone. She, she crawled right in my, my, my,

she crawled right in my. so ho-lo-gram-ic. oh my T V C one five.

F/ Fm7

Oh, so de - mon - ic. oh my T V C one five.

E 1, 2 G

T V C one five. Tran - - - si - tion.

3. G 139

A



Trans - mis - sion. Tran - si - tion.



Trans - mis - sion.



C



D



C



Oh my T V C one five. oh, oh. T V C one five.



D



Oh my T V C one five. oh, oh



**C**



T V C one five. Oh my T V C one five.



**D** **C**




oh, oh. T V C one five. Oh my T V C one five.



**D** **C**




oh, oh. T V C one five.

*D.S. and fade on chorus*



*Verse 3:*  
 Maybe if I pray every  
 Each night I sit there pleading  
 "Send back my dream test baby  
 She's my main feature"  
 My TVC one five he  
 He just stares back unblinking  
 So hologramic, oh my TVC one five.

One of these nights etc.

*Verse 4 & 5:*  
 One of these nights I may just  
 Jump down that rainbow way  
 Be with my baby, then  
 We'll spend some time together  
 So hologramic, oh my TVC one five  
 My baby's in there someplace  
 Love's rating in the sky  
 So hologramic, oh my TVC one five.

Transition etc.

# Fame

Words & Music by David Bowie, John Lennon & Carlos Alomar.

♩ = 96

Fm7

Cm

Bb

F7



First system of musical notation. The vocal line consists of three measures of whole rests. The piano accompaniment is in B-flat major and features a continuous eighth-note pattern in the right hand and a similar pattern in the left hand.

Second system of musical notation. Similar to the first system, the vocal line has three measures of whole rests, and the piano accompaniment continues with eighth-note patterns in both hands.

§

Third system of musical notation. It begins with a repeat sign (§). The vocal line contains the lyrics: "1. Fame makes a man take things ov - er. Fame lets him". Below the first line of lyrics is the instruction "(Verses 2 & 3 see block lyrics)". The piano accompaniment continues with eighth-note patterns.

Fourth system of musical notation. The vocal line contains the lyrics: "loose, hard to swal-low. Fame puts you there — where things are hol - low." The piano accompaniment continues with eighth-note patterns.



Fame. \_\_\_\_\_

It's not your brain, it's  
Fame. \_\_\_\_\_



just the flame that burns your change to keep you in - sane. \_\_\_\_\_

*To Coda*

Fame. \_\_\_\_\_

Fm7



Cm



Bb



F7



Do be da be da de.

Do be da be.



Do be da be.

Do be da de.



*D.S. al Coda*

Do be da be da da. Do be da de. Do be da de. Do be da de.

⊕ *Coda*



Fame.

Fame. fame. fame. fame. fame. fame. fame.

fame. fame. fame. fame. fame. fame. fame. fame. fame. fame. fame.

*Repeat to fade*

Fame, what's your name?—

*Verse 2:*

Fame, what you like is in the limo  
 Fame, what you get is no tomorrow  
 Fame, what you need you have to borrow  
 Fame.  
 Fame, "Mine, it's mine!" is just his line  
 To bind your time, it drives you to crime  
 Fame.

*Verse 3:*

Is it any wonder I reject you first?  
 Fame, fame, fame, fame  
 Is it any wonder you're too cool to fool?  
 Fame.  
 Fame, bully for you, chilly for me  
 Gotta get a raincheck on pain  
 Fame.

# Golden Years

Words & Music by David Bowie.

♩ 108

F#

E

F#

E

F#

E

F#

E

F#

E

F#

E

Gold - en years, gold, whop, whop, whop.

F#

E

F#

E

F#

E

Gold - en years, gold, whop, whop, whop.

F# E F# E F# E

Gold - en years, — gold, — whop, whop, whop.

F# E F# E F# E

Don't let me hear you say life's tak - ing you no - where, — an - gel.

F# E F# E F# E

Come get up my ba-hy. Look at that sky. life's be- gun. Nights are warm and the days are

F# E F# E D Bm7

young. — Come get up my ba-hy. There's my ba-by, lost that's all.






Once I'm beg ging you save her — lit - tle Gold - en years, —








gold. — whop, whop, whop. Come get up my ba - by.








Last night they loved you, op-en-ing doors and pull-ing some-strings, an - gel.  
 (§ see block lyric)








Come get up my ba-by. In walked luck and you looked in time. Ne-ver look back, walk tall. — act










fine. Come get up my ba-by. I'll stick with you ba-by — for a








thou-sand years. — No-thing's gon-na touch you in these gold-en years. —



 N.C. *To Coda* 


Gold. — Gold-en years, —








gold. — whop, whop, whop. Come get up my ba-by.

F# E F# E

Some of these days and it won't be long. Gon-na drive back down where you once be-longed in the

F# E F# E

back of a dream car, twen-ty foot long. Don't ery my sweet don't hreak my heart.

F# E F# E

Do-ing al - right but you got - ta get smart. Wish up-on, wish up-on, day up-on day, I'll be -

F# E F# E

-lieve oh Lord, I'll be-lieve all the way. Run for the sha - dows. —  
Come get up my ba - hy.

F# E F# E F# E

Run for the sha - dows. — Run for the sha - dows in these gold - en years. —

*D.S. al Coda*

⊕ Coda

*Repeat ad lib. to fade*

F# E F# E F# E

Gold - en years, — gold, — whop, whop, whop.

S:

Don't let me hear you say life's taking you nowhere, angel  
 Come get up my baby.  
 Run for the shadows, run for the shadows  
 Run for the shadows in these golden years  
 I'll stick with you baby for a thousand years  
 Nothing's gonna touch you in these golden years  
 Gold.

Golden years *etc.*

# Wild Is The Wind

Words by Ned Washington.  
Music by Dimitri Tiomkin.

♩. 96

Am

Am/G

F

Dm7

G7sus4

G

F

The musical score is written for piano in 4/4 time, with a tempo marking of quarter note = 96. It consists of four systems of two staves each (treble and bass clef). The key signature has one flat (B-flat). The score includes several guitar chord diagrams: Am (first system), Am/G (first system), F (second system), Dm7 (third system), G7sus4 (third system), G (fourth system), and F (fourth system). The melody is primarily in the treble clef, featuring eighth and quarter notes, with some rests. The bass line provides a steady accompaniment with eighth and quarter notes. The final system concludes with a double bar line.

Am  Dm7 




1. Love me, — love me, love me, love — me, — say — you do. —



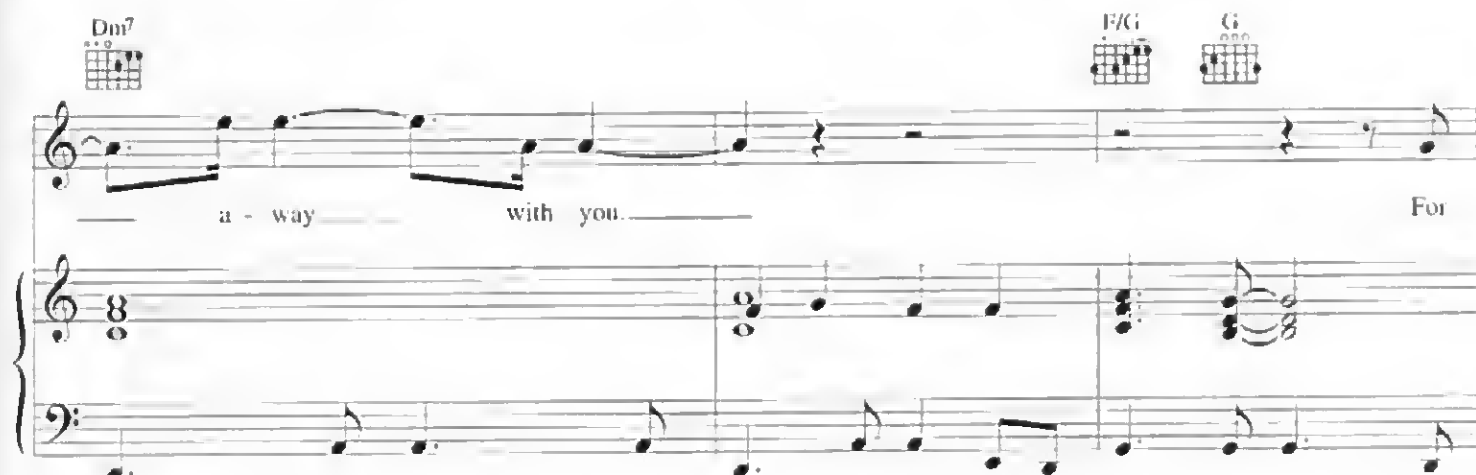
Am 

Let — me fly —



Dm7  F/G  G 

a - way — with you. — For



F/G  G  Dadd9 


my love is like — the wind.



Am  B 

and wild — is the wind. — Wild — is the wind.



Am  Dm7 

2. Give me more — than one — ca -  
(Verse 3 & 8 see block lyric)



Am 

ress. Sa - tis - fy — this —



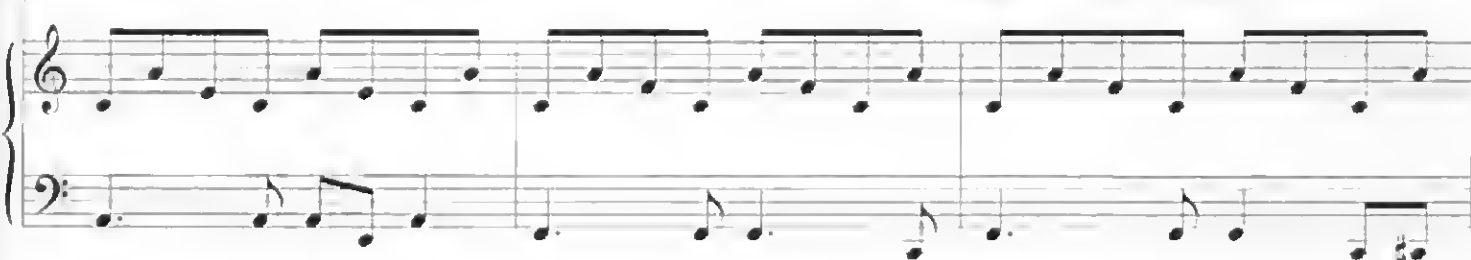
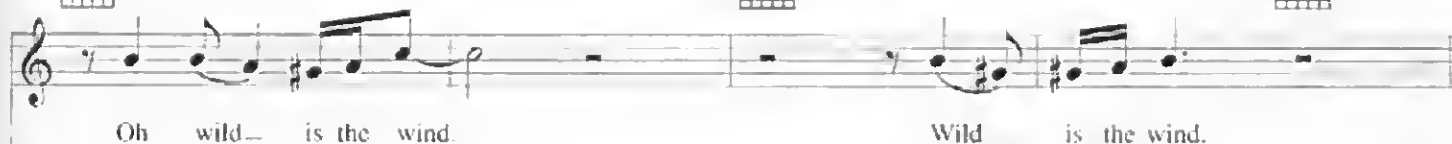
Dm7  F/G  G 

hun - - gri - ness. — Let the





To Coda ☉



Dm7



E



of man - do - lins.

You

kiss me,

Am



Am/G



with your kiss my life be - gins.

You're Spring to me.



Free time

F Em Dm<sup>7</sup> N.C.

all — things to me. Don't you know you're life it

1. a tempo 2. a tempo D.S. al Coda

- self. - self.

Drums 6 6

⊕ Coda

Em Am

And wild — is

Am/G

the wind. Wild — is — the wind.

F

Wild \_\_\_\_\_ is \_\_\_\_\_ the wind.

Dm7

Wild \_\_\_\_\_ is \_\_\_\_\_ the wind.

G<sup>7</sup>sus<sup>4</sup>

G

Wild.

E

*Repeat ad lib. to fade*

*Verse 3 & S:*

Like the leaf clings to the tree  
 Oh, my darling cling to me  
 For we're like creatures of the wind  
 Wild is the wind  
 Wild is the wind.

*You touch me etc.*

# Boys Keep Swinging

Words & Music by David Bowie & Brian Eno.

♩ 120



Hea-ven loves — ya.



The clouds part for — ya. No-thing stands in the way



— when you're a boy. —

E7

B7

Clothes al - ways fit ya. Life is a pop of the cher -

D

- ry when you're a boy. (When you're a boy.)

A D A

You can wear a un - i - form. (When you're a boy.) — Oth - er boys —

D G

check you out. (You get a girl.) — These are your fav - 'rite things. (When you're a boy.)



Musical notation system 1: Treble and bass staves with piano accompaniment. The treble staff has a melodic line with a slur over the first two measures. The bass staff provides harmonic support with eighth and quarter notes.



Musical notation system 2: Treble and bass staves. The treble staff has a melodic line with a repeat sign. The bass staff continues the accompaniment. A vocal line for "(Boys)" is indicated above the treble staff.

Musical notation system 3: Treble and bass staves. The treble staff has a melodic line with a repeat sign. The bass staff continues the accompaniment. A vocal line for "(Boys)" is indicated above the treble staff.



Musical notation system 4: Treble and bass staves. The treble staff has a melodic line with a repeat sign. The bass staff continues the accompaniment. A vocal line for "boys al - ways — work it out.) —" is indicated below the treble staff. A guitar solo section is marked with "(Gtr. solo on D.♯.)" and "Un - cage the col - ours,".

E7 B7

un-furl the flag. Luck just kissed you — "hel-lo."

D

when you're a boy.

E7 B7

They'll ne-ver clone — ya. You're al-ways first on the line.

D

when you're a boy. — (When you're a boy.)

A

D

You can buy — a home — of your own. — (When you're a boy.)

A

D

Learn to — drive — and ev - 'ry - thing. — (You'll get your share —

G

A

when you're a boy.)

*D.S. to fade*

# Sound And Vision

Words & Music by David Bowie.

The musical score for 'Sound And Vision' is presented in four systems, each with a guitar chord diagram and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

- System 1:** The guitar chord is G (G major). The piano accompaniment features a treble clef with a half note G4 and a bass clef with a half note G2. The melody in the treble clef consists of eighth notes: G4, A4, B4, C5, B4, A4, G4.
- System 2:** The guitar chord is Am (A minor). The piano accompaniment features a treble clef with a half note A3 and a bass clef with a half note A2. The melody in the treble clef consists of eighth notes: A3, B3, C4, D4, C4, B3, A3.
- System 3:** The guitar chord is G (G major). The piano accompaniment features a treble clef with a half note G4 and a bass clef with a half note G2. The melody in the treble clef consists of eighth notes: G4, A4, B4, C5, B4, A4, G4.
- System 4:** The guitar chord is Am (A minor). The piano accompaniment features a treble clef with a half note A3 and a bass clef with a half note A2. The melody in the treble clef consists of eighth notes: A3, B3, C4, D4, C4, B3, A3.

Below the piano accompaniment, there is a section labeled 'Red' with a dashed line underneath it.



G



Aah



Am



Red.



G



Aah



C6 G C6 G












Do do do do— do do do do do do do— do do do—



do.

Don't you won - der some - times



'bout sound and vi sion?



First system of musical notation, featuring a treble clef staff with a whole note rest, and piano accompaniment in the left hand.



Second system of musical notation with lyrics: "Blue, blue, e-lec-tric blue, that's the col-our of my room". Includes piano accompaniment and a "Red." marking below the staff.



Third system of musical notation with lyrics: "where I will live. Blue, blue,". Includes piano accompaniment.

Fourth system of musical notation with lyrics: "pale blinds drawn all day, no-thing to read, no-thing to say,". Includes piano accompaniment and a "Red." marking below the staff.

Am

G

Blue, blue.

C6

G

C6

G

I will sit right down, wait-ing for the gift of sound and

C6

G

vi-sion. —

And I will sing,

C6

G

wait-ing for the gift of sound and vi-sion. —

Drift-ing in -

Am D Em

- to my so-li - tude, ov er my head. Don't you won - der some - times

G

'bout sound and

Am D

vi - sion? —

G

*Repeat to fade*

# "Heroes"

Words by David Bowie.  
Music by David Bowie & Brian Eno.

♩ = 116

D

Guitar

G

D

G



1. 1,  
(Verse 2 see block lyric)

I wish you could swim,



like the dol - phins,

like dol-phins can swim.



Though no- thing,



no - thing will keep us to - geth - er.

We can

Am Em D

beat them for ev - er and ev - er.

C G

Oh we can be he - roes just for one day...

D

1. 2.

8

G

I, I can re - mem - ber (I re - mem -




  
 - - ber) stand - ing by the wall.



  
 (By the wall) And the guns —


  
 shot a - bove our heads. (Ov - er our — heads) And we kissed



  
 as though no - thing could fall. (No - thing could fall

C



And the shame — was on the



D



oth-er side.

Am



Oh we can beat — them



Em



for ev - er and ev - er.

D




C



then we could be he - roes



G D

just for one day.

D

We can be he -

G

roes.

*Repeat to fade*

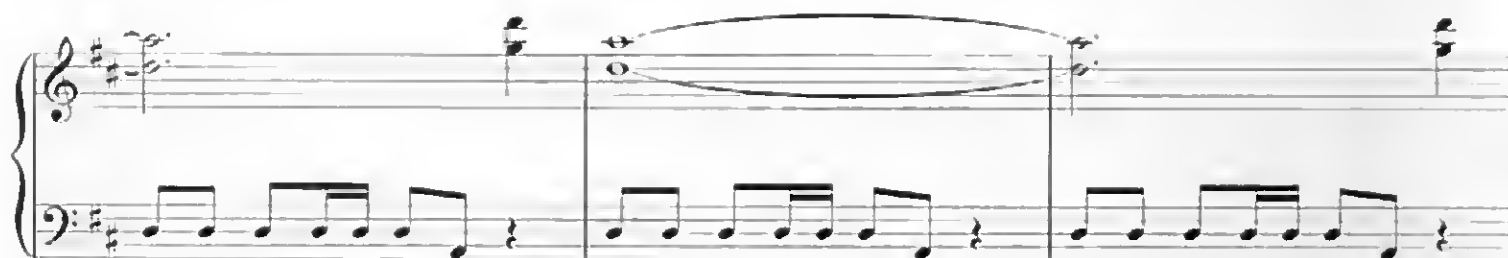
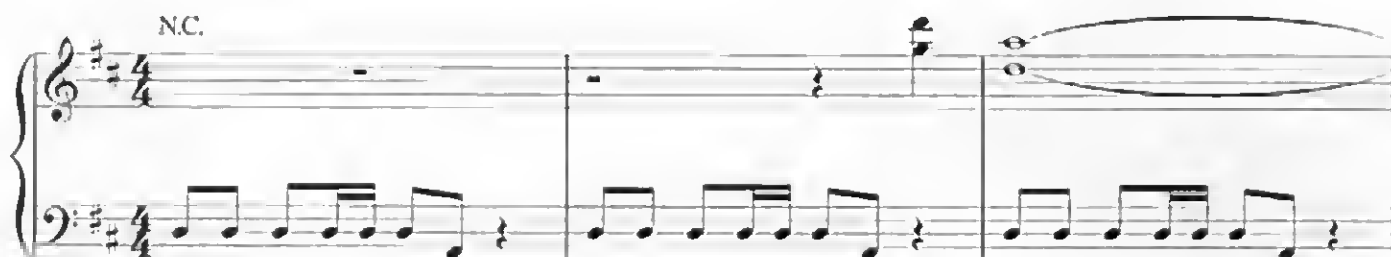
Verse 2:  
 I, I will be King  
 And you, you will be Queen  
 Though nothing will drive them away  
 We can be heroes, just for one day  
 We can be us, just for one day.

# Under Pressure

Words & Music by David Bowie, Freddie Mercury, Roger Taylor, John Deacon & Brian May.

♩ = 120

N.C.



Boom boom bah bah, boom boom bah bay. b - b - boom bah bay bay,

D A/D

Pres - sure push - ing down on me. — press - ing

G/D A/D D

down on you — no man ask for. Un - der pres - sure that burns a

A/C# G/B A G/A

huild - ing down, splits a fam - 'ly in two, — puts peo - ple on streets.

D A/C# Dsus4/B

Boom bah bah bay, hoom hah hah hay, do day dah, do day dah.

A

Gaddy

That's O. K. That's the ter - ror of know - ing what this world is a - bout.

A/G

G

Watch - ing some good friends scream - ing "Let me out!" Pray to - mor - row - takes me

A/G

G

D/F#

G

A

high - er, pres - sure on peo - ple, peo - ple on streets.

N.C.




D

Do do do. Ba da ba ba. O. K. —


D  A/D 

Chip - ping a- round, ——— kick my brains on the



G/D  A/D  D 

floor. These are the days ——— it nev - er rains but it pours. ———



A/C#  G/B  A  G/A  D 

*Vocals ad lib.* Peo - ple on streets.



A/C#  Dsus4/B  A 

*(Vocals ad lib.)* peo - ple on streets. It's the



Gaddy



ter - ror of know - ing what this world is a - bout, —

watch - ing some good friends scream - ing "Let me out!" Pray to - mor - row, — take me

high — high - er. Pres - sure on peo - ple, peo - ple on streets.

Turned a - way from it all like a blind man,



G C G

sat on a fence but it don't work. Keep com - ing up with love but it's so

C Am F

slashed and torn, — why. Why, — Why? —

A

Love, love, love, love. In -

G D

-san - i - ty laughs, un - der pres - sure we're crack - ing, can't we give our - selves one more

G A G D G A G

chance? Why can't we give love one more chance? Why can't we

D G A G D A/C#

give love, give love, give love, give love, give love, give love, give love, give love. 'Cause

G/B A D A/C#

love's such an old fash - ioned word and love dares you to

Gaddo/B A D A/C# Gaddo/B

care for the peo - ple on the edge of the night and love dares you to

A A7/G Gsus<sup>2</sup> A7/G Gsus<sup>2</sup> A7/G Gsus<sup>2</sup>

change our way of car - ing a - bout our - selves this is our

A7/G Gsus<sup>2</sup> D/F# G A D

last dance. This is our - selves. Un - der pres - sure.

G/D A/D

Un - der pres - sure.

D G A

Pres - sure. Click Repeat to fade

# Ashes To Ashes

Words & Music by David Bowie.

$\text{♩} = 120$

$B^b m^7$   $A^+$   $E^b m$   $B^b m^7$

1, 2. 3.

$A^b$   $E^b m$   $A^+$

1. Do you re -  
(Verse 2 see block lyric)

$F m^7$

- mem-ber a guy - that's been - in such an ear - ly song? -



I've heard a ru-mour from Ground- Con - trol.— oh no,— don't



say it's true.— They got a mes-sage from the Ac-tion Man.




I'm hap-py, hope you're hap-py too,—— I've



loved all— I've— need-ed love,— sor-did— de - tails fol-low-ing:

**Bb** **F**



The shriek-ing of no-thing is kill-ing just, pic-tures of Jap girls in

3

**Ab**



syn-the-sis. And I ain't got no mo-ney — and I ain't got no hair.

3

**Eb** **Gb**



But I'm hop-ing to kick but the pla-net is





3

**D7** **Fm** **Gb** **Ab**



glow-ing, (echo) Ash-es to ash-es funk to fun-ky.

8





We know Ma - jor Tom's a jun - ky. Strung out in hea - vens high hit - ting an





all time low.

*To Coda* ⊕

1, 2.   
 3. 

*D.S. al Coda*

⊕ *Coda*    

My ma - ma said, to get things done, you'd

Chord diagrams:  $A^{\flat}$  (fr4),  $E^{\flat}m$ ,  $B^{\flat}m7$

bet - ter not mess with Ma - jor Tom. — My ma - ma said, to

Chord diagrams:  $A^{\flat}$  (fr4),  $E^{\flat}m$ ,  $B^{\flat}m7$

get things done, you'd bet - ter not mess with Ma - jor Tom. —

Chord diagrams:  $A^{\flat}$  (fr4),  $E^{\flat}m$ ,  $B^{\flat}m7$ ,  $A^{\flat}$  (fr4) *Repeat ad lib. to fade*

My ma-ma said, to get things done, you'd bet-ter not mess with Ma - jor Tom.

*Verse 2:*

Time and again I tell myself  
 I'll stay clean tonight  
 But the little green wheels are following me  
 Oh no, not again  
 I'm stuck with a valuable friend  
 I'm happy, hope you're happy too  
 One flash of light but no smoking pistol  
 I've never done good things  
 I've never done bad things  
 I never did anything out of the blue  
 Want an axe to break the ice  
 Want to come down right now.

Ashes to ashes  
 Funk to funky etc.



# Scary Monsters (& Super Creeps)

Words & Music by David Bowie.

$\text{♩} = 144$

E

D

E



The first system of musical notation for the song. It consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time, with a key signature of three sharps (F#, C#, G#). The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand, including some triplets. Above the system, the tempo is marked as 144 beats per minute.

D

A



The second system of musical notation. It continues the vocal and piano parts from the first system. The piano accompaniment maintains its rhythmic pattern, while the vocal line introduces some new melodic phrases. The chord diagrams for D and A are shown above the system.

1. She had an

The third system of musical notation, which includes the first line of lyrics: "1. She had an". The vocal line begins with this phrase, and the piano accompaniment continues with its characteristic eighth-note bass line and melodic figures. The system concludes with a double bar line.

E D E

(1.) hor - ror of rooms. she was tired... you can't hide beat.  
 (2.) asked me to stay and I stole her room.

D

When I looked in her eyes... they were blue but no - bo - dy home...  
 She asked for my love and I gave her a dan - ger - ous

E

mind. Well she could - 've been a kil - ler if she  
 Now she's stu - pid in the street and she

D E

did - n't walk the way she do, and she do... She  
 can't so - cial - ise. Well I love.

D  E 

op - ened strange doors that we'd nev - er close. a - gain.  
 the lit - tle girl and I'll love her till the day she dies.



D 

She wails, She be - gan to wail, jea - lous - ies scream, —  
 Jim - my's gui - tar sound. jea - lous - ies scream, —



C  G  D  E 

wait - ing at the light, know what I mean? )  
 wait - ing at the light, know what I mean? )



B 

Sea - ry mon - sters.



su - per creeps, keep me run - ning,

To Coda  $\Phi$



run - ning scared. Sea - ry mon - sters,

su - per creeps, keep me run -



1.



2.



- ning, run - ning scared. 2. She scared.

D



E



D.S. al Coda

Solo ad lib.

Coda

D



B



Solo ad lib.

E



ad lib.

A



Oh, oh, oh, oh, oh, oh, oh, oh.

D



B



Repeat to fade

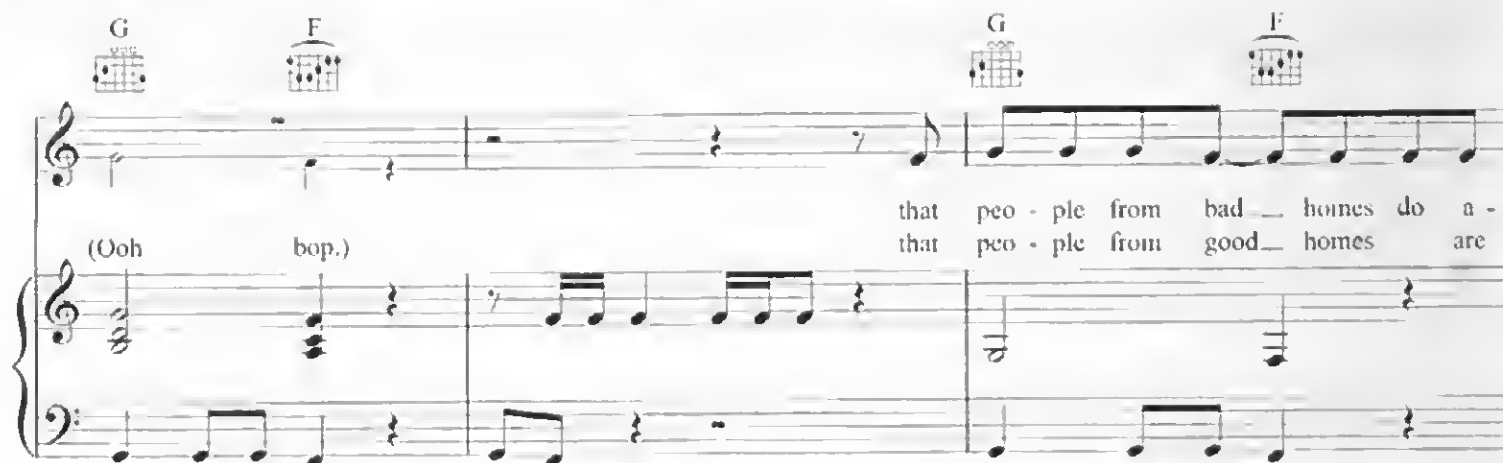
Oh, oh, oh, oh, oh, oh, oh, oh.

# Fashion

Words & Music by David Bowie.

♩ = 114

N.C.



Gm Fm N.C.

-gain and a - gain... It's  
talk - ing this year... (Ooh bop! Fash - ion!) It's

G F N.C. G F

big and it's bland... full of ten - sion and fear...  
love and it's taste - less and I've heard it be - fore... (Ooh bop!)

N.C. G F N.C.

They do it ov - er there hut we don't do it here...  
You shout it while you're danc - ing on the... dance - floor...

Gm Fm N.C. Bb Ab N.C.

(Ooh bop! Fash - ion!) Fash - ion! Turn to the left.

Fash - ion! Turn to the right. Ooh, 2<sup>o</sup> Fashion fash - ion!

We are the goon squad and we're com - ing to town, beep heep!

Beep, heep! *ad lib.*

Lis - ten to me, — don't lis - ten to me, — talk to me, — don't talk to me, —







dance with me, — don't dance with me, no. Beep, beep.

1. 
 2. 



2. There's a Beep, beep! Ooh bop!

N.C.   1, 3. N.C.

Do do do do do do do do, Fa - fa - fa - fa - fash - ion

2, 4. N.C.   N.C. *Repeat to fade*

fash - ion! La la la la la la la la.

# Let's Dance

Words & Music by David Bowie.

♩ = 118

**E<sup>b</sup>**

Ah. ah. ah. ah.

**B<sup>b</sup>sus<sup>4</sup>** **E<sup>b</sup>7**

**G<sup>b</sup>6** **B<sup>b</sup>m**

1. Let's



dance, put on your red shoes and dance the blues.  
(2.) dance, for fear your grace should fall.




Let's dance to the song they're play - ing on the  
Let's dance for fear to - night is all.



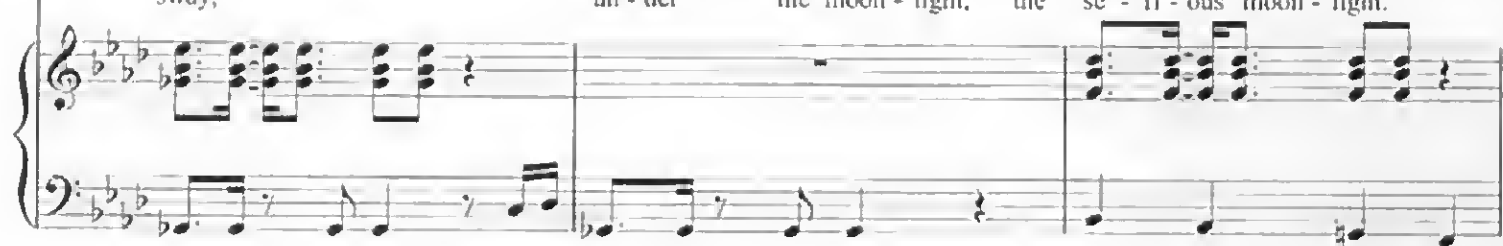
ra - di - o. Let's sway, while  
Let's sway, you could



co - lour lights up your face. Let's  
look in - to my eyes. Let's




sway.                      sway\_ through the crowd\_ to an emp - ty                      space.\_  
 sway,                      un - der                      the moon - light,                      the se - ri - ous moon - light.









(And) If you say run,                      I'll run with you.





(And) If you say hide,                      we'll hide.








Be - cause my love for you                      would break\_





— my heart\_ in two\_ If you should fall\_



in - to my arms (and) trem - ble like a flow - er\_



Let's dance.



Let's flow - er\_

Chord diagrams:  $E^b7$ ,  $G^b6$  (3tr),  $B^bm$

N.C. N.C.

Chord diagram:  $B^bsus^4$

N.C.

1. Let's dance  
(2<sup>nd</sup> Instrumental)  
(3.) sway

put on your red shoes and  
put on your red shoes and

Chord diagrams:  $E^b7$ ,  $G^b6$  (3tr)

dance the blues...  
dance the blues...

Let's sway.  
Let's sway.

Chord diagram:  $B^bm$

un - der the moon - light.

Let's dance, let's dance, let's dance, let's dance. 3. Lets

The se - ri - ous moon - light.

Repeat to fade

# This Is Not America

Words & Music by David Bowie, Pat Metheny & Lyle Mays.

♩ = 114



This is not A - me - ri - ca, sha - la - la - la -

(2<sup>o</sup> only)



- la. Lit - tle piece\_ of you\_ the lit - tle peace\_ in me will\_



\_ die, for this is not A - me - ri - ca.

Gm Dm/F E<sup>b</sup>maj<sup>7</sup> Dm/F Gm

Blos - som fails\_ to bloom this sea - son pro - mise not to\_ stare\_ too\_ long,

Dm/F Em<sup>7b5</sup> Am<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> Gm<sup>7</sup>

for this is not the mi-ra-cle\_ There\_ was a time\_ a

E<sup>b</sup>maj<sup>7</sup> Cm<sup>7</sup> Dm

storm that blew so\_ pure\_ for this could be the big - gest sky\_ and

Dm<sup>7</sup> Em<sup>7b5</sup> E<sup>b</sup>maj<sup>7</sup>

I could have the\_ faint-est i - dea\_ for this is not A - me - ri - ca,



Dm<sup>7</sup>

Gm



Dm/F

E<sup>b</sup>m<sup>7b5</sup>

Dm/F



sha-la-la-la-la,

sha-la-la-la-la,

sha-la-la-la-la.

G<sup>2</sup>mD<sup>2</sup>m/F<sup>2</sup>Emaj<sup>7</sup>D<sup>2</sup>m/F<sup>2</sup>

This is not

A-me-ri-ca,

no,—

this is not

sha-la-la-la-

G<sup>2</sup>mD<sup>2</sup>m/F<sup>2</sup>Emaj<sup>7</sup>D<sup>2</sup>m/F<sup>2</sup>

-la. snow-man melt-ing from the in-side,—

fal-con spi-rals to the

G<sup>2</sup>mD<sup>2</sup>m/F<sup>2</sup>Emaj<sup>7</sup>D<sup>2</sup>m/F<sup>2</sup>

ground,—

so blood-y red to-mor-row's clouds,






a lit-tle piece\_ of you, the lit-tle peace\_ in me\_ will\_






— die, for this is not A - me - ri - ca.






There\_ was a time, a wind that blew so\_ young,



for this could be the big - gest\_ sky\_ and I could have the\_ faint-est i - dea\_

E<sup>7</sup>m<sup>7</sup><sup>b9</sup>sus<sup>4</sup>E<sup>7</sup>m<sup>7</sup><sup>b9</sup>Emaj<sup>7</sup>D<sup>7</sup>m<sup>7</sup>

but this is not A - me - ri - ca.

G<sup>7</sup>mD<sup>7</sup>m/F<sup>7</sup>Emaj<sup>7</sup>D<sup>7</sup>m/F<sup>7</sup>Sha - la - la - la - la,  
(1<sup>st</sup> only)

sha - la - la - la - la,

sha - la - la - la - la,

G<sup>7</sup>mD<sup>7</sup>m/F<sup>7</sup>Emaj<sup>7</sup>D<sup>7</sup>m/F<sup>7</sup>

This is not A - me - ri - ca, no, — this is not, sha - la - la - la,

this is not A - me - ri - ca, no, — this is not.

Repeat ad lib to fade

# China Girl

Words & Music by David Bowie & Iggy Pop.

♩ = 136

N.C.

The first system of musical notation for 'China Girl'. It features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of three measures of whole rests. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a simple bass line. The system concludes with a double bar line.

G

A guitar chord diagram for the G major chord, showing the fretting positions on a six-string guitar. The diagram indicates the first fret on the second, third, and fourth strings, and the third fret on the fifth string.

The second system of musical notation. The treble clef part has three measures: the first two contain whole rests, and the third contains a half note G. The piano accompaniment continues with the same rhythmic pattern. The system ends with a double bar line.

(Oh, oh, oh,

Am


A guitar chord diagram for the A minor chord, showing the fretting positions on a six-string guitar. The diagram indicates the second fret on the second, third, and fourth strings, and the first fret on the fifth string.

G

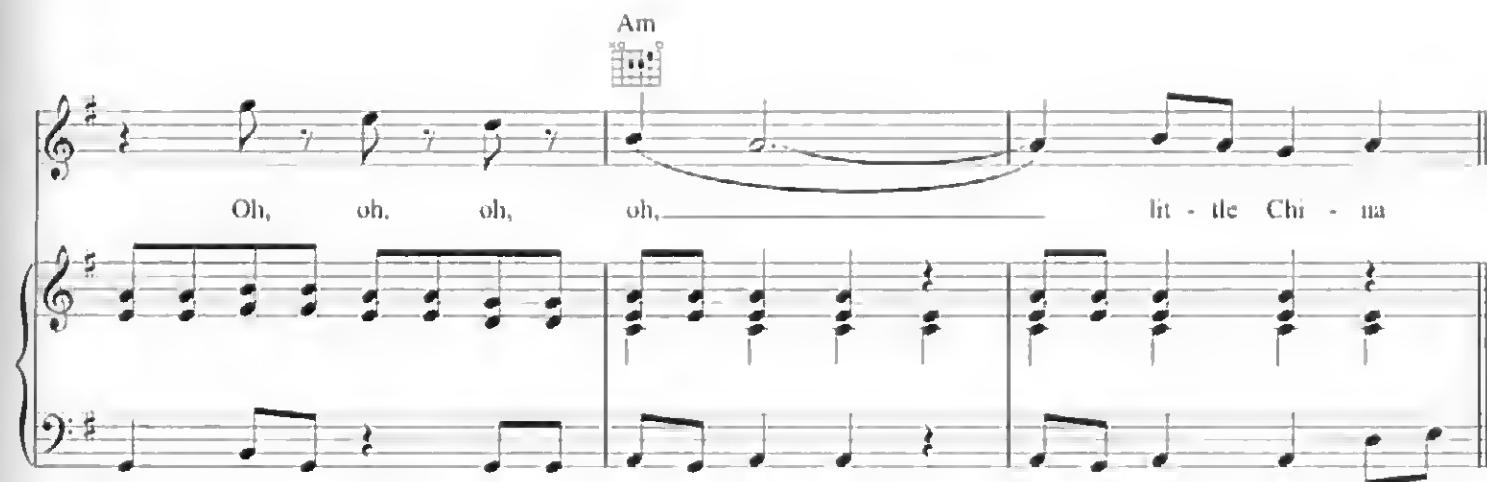
A guitar chord diagram for the G major chord, showing the fretting positions on a six-string guitar. The diagram indicates the first fret on the second, third, and fourth strings, and the third fret on the fifth string.

The third system of musical notation. The treble clef part has three measures: the first measure contains a half note A with the lyric 'oh,' below it; the second measure contains a half note G with the lyric 'lit - tle Chi - na' below it; the third measure contains a whole note G with the lyric 'Girl.' below it. The piano accompaniment continues with the same rhythmic pattern. The system ends with a double bar line.

Am



Oh, oh, oh, oh, lit - tle Chi - na



G



Am



Girl.) I could es - cape this feel - ing with my Chi - na Girl.



G



I feel a wreck with - out my



Am



Em



lit - tle Chi - na Girl. I hear her





heart beat - ing loud as thun - der.



Saw these stars crash - ing.



I'm a mess with - out my lit - tle Chi - na Girl.



Wake up in the morn - ing; where's my lit - tle Chi - na Girl?

Em



G



I hear our hearts beat - ing loud as thun - der.

Am



B



I saw these stars crash - ing down.

G



Fdim



I feel tra - gic like I'm Mar - lon Bran - do



Em



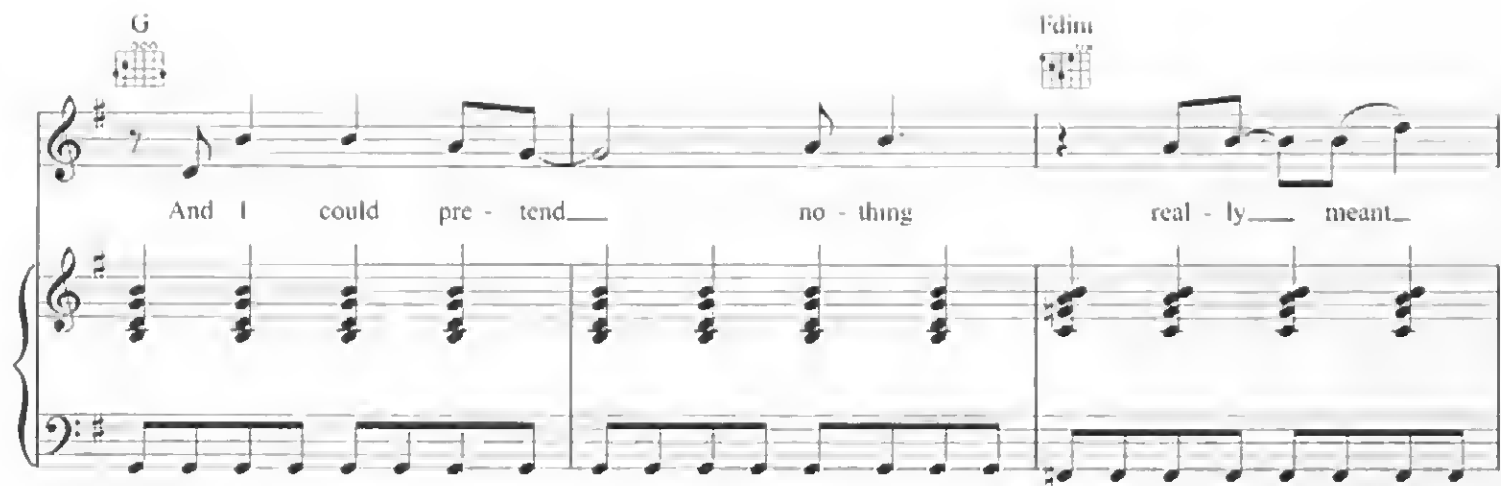
D



when I look at my Chi - na Girl.

G  Fdim 



And I could pre - tend no - thing real - ly meant

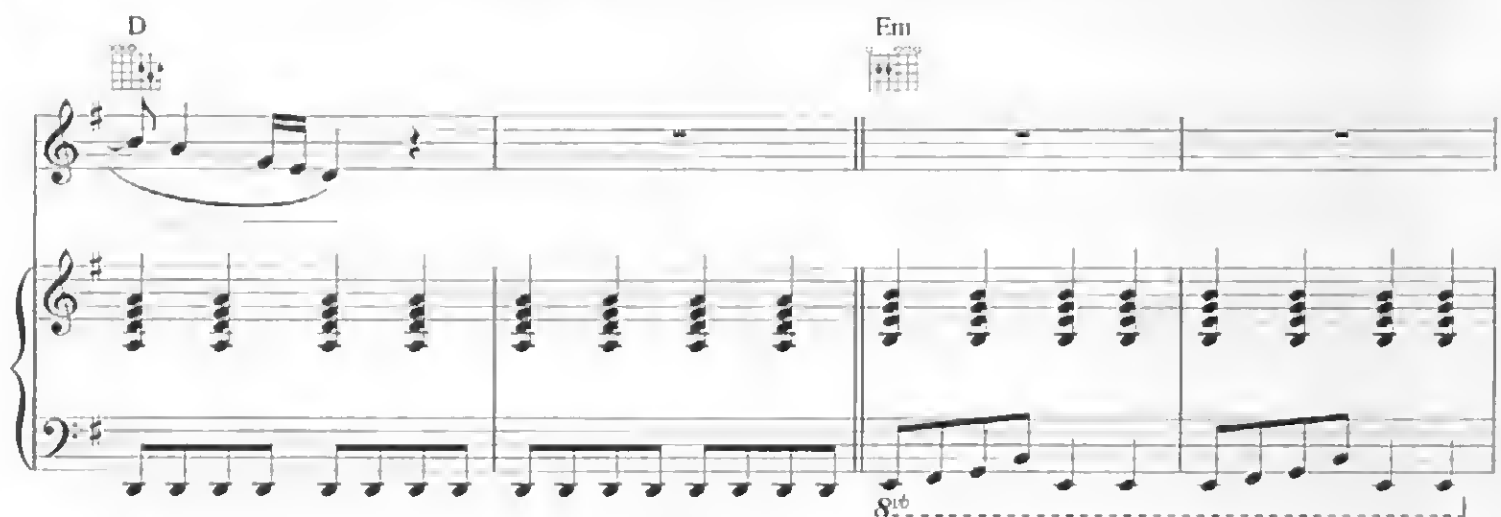


Em 

too much when I look at my Chi - na Girl



D  Em 



D  D/C#  C 





B

Em

I stum - ble in - to town\_

D

D/C#

C

just like a sac - red cow, vis - ions of swa - sti - ka's\_ in my head,

B

Em

plans for ev - 'ry - one, It's in the white\_ of my

D

D/C#

C

eyes\_

B  Em 

My lit - tle Chi - na Girl,

D  D/C#  C 

you should - n't mess with me; I'll ru - in ev - 'ry - thing you are.

B  Em 

You know, I'll give you te - le - vi - sion,



D  D/C#  C 

I'll give you eyes of blue: I'll give you a man who wants to rule.

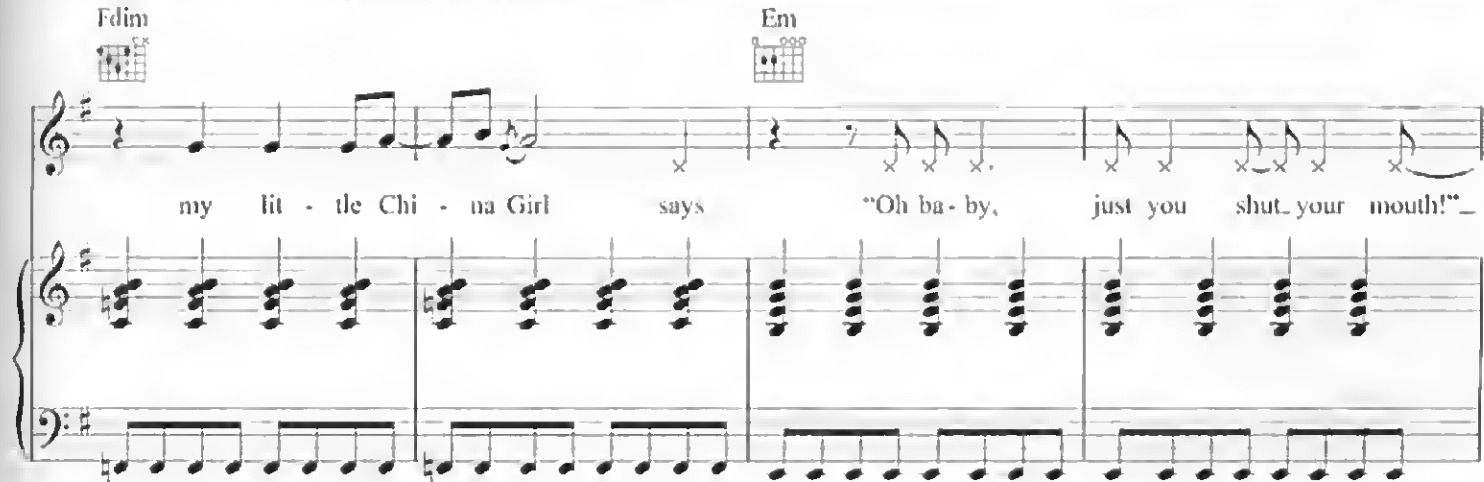
B  

— the world. And when I get ex - cit - ed,



Fdim  Em 

my lit - tle Chi - na Girl says "Oh ba - by, just you shut your mouth!"



D  Em 

— She says "Ssh."

(2 & 3° Instrumental)



D  D/C#  C 

— She says "Ssh."



**B**

1. 2. 3.

She says

**G**

And when I get ex - ci - ted, my lit - tle Chi -

**Fdim**

na Girl says "Oh ba - by, just you shut your

**Em**

1. 2.

mouth!" She says (2<sup>nd</sup> Instrumental)

**D**

**Em**

8<sup>vb</sup>





"Ssh." She says.


1. 2.




(Oh, oh, oh, oh, lit - tle Chi - na



*Repeat to fade*

Girl. Oh, oh, oh, oh, lit - tle Chi - na

# Modern Love

Words & Music by David Bowie.

$\text{♩} = 180$

Guitar (dampened strings)

add Drums

$\text{♩} = \text{♩}$

D/E      Em      D/C      Dsus<sup>4</sup>/C

Spoken: I know when to go out. I know when to stay in,

D      Dsus<sup>4</sup>      D/E      Em

get things done.



1. 1 catch the pap - er - boy, but  
2. There's no sign - of life, it's





things don't real - ly change. I'm stand - ing in the wind,  
just the pow'r to charm. I'm ly - ing in the rain,




but I nev - er wave bye - bye.  
but I nev - er wave bye - bye.



But I try,

G  Em7  Em  1.

try.



2.  C

Nev - er gon - na fall for (mod - ern love.)\_ walks be - side\_\_ me\_\_



D7  D  Em7  Em 

(Mod - ern love.)\_ walks on by\_\_ (Mod - ern love.)\_



Fmaj7  F 

gets me to the church on time\_\_









(Church on time,) ter - ri - ties me. (Church on time,)




makes me par - ty. (Church on time,) puts my trust in





God and man. (God and man,)




no con - fes - sion. (God and man,) no re - li - gion.

Em<sup>7</sup> Em Fmaj<sup>7</sup> F

(God and man,) don't be - lieve on mod - ern love.

D/E Em D/C Dsus<sup>4</sup>/C

D Dsus<sup>4</sup> D/E Em

C

3. *Instrumental* 4. It's not real - ly work... it's just the pow - er to

G Am<sup>7</sup> Am

charm. Still stand - ing in the wind, but I nev - er wave bye -

E<sup>7</sup> E F

bye, But I

C G

try. I try.

Em<sup>7</sup> Em

1. 2.

*D.S. repeat Chorus to fade*

Nev - er gon - na fall for

# Blue Jean

Words & Music by David Bowie.

♩ = 123



N.C.



N.C.



1. Blue Jean, I just met a girl named Blue.  
2. One day. I'm gon-na write a po-em in a

The first system of the musical score for 'Blue Jean' is in 4/4 time. It features a vocal melody line and a piano accompaniment. The piano part consists of a steady eighth-note bass line and a treble line with chords. The lyrics are: '1. Blue Jean, I just met a girl named Blue. 2. One day. I'm gon-na write a po-em in a'.

— Jean. Blue Jean, she got a cam-ou-flage face and no mo-  
let-ter. One day. I'm gon-na get the fa-cul-ty to-

The second system of the musical score continues the vocal melody and piano accompaniment. The lyrics are: '— Jean. Blue Jean, she got a cam-ou-flage face and no mo- let-ter. One day. I'm gon-na get the fa-cul-ty to-'.



- ney. Re-mem-ber, they al-ways let you down when you  
- geth-er. Re-mem-ber, like ev-'ry-bo-dy has to wait in

The third system of the musical score continues the vocal melody and piano accompaniment. The lyrics are: '- ney. Re-mem-ber, they al-ways let you down when you - geth-er. Re-mem-ber, like ev-'ry-bo-dy has to wait in'.

need 'em.  
line.

Oh Blue Jean,  
Oh Blue Jean,

is hea - ven a - ny sweet - er than Blue  
look out world. ah you know I've got

D

C

N.C.

Jean?  
mine.

She got a  
She got

po - lice bike.  
La - tin roots.

D

C

G

A

N.C.

N.C.

N.C.

She got a turned up nose.  
She got ev - 'ry - thing.

Some - times I feel like.

8

F#m

A

(oh, \_\_\_\_\_ the whole hu - man race)\_\_\_\_\_

jazz - in' for Blue Jean.

**F<sup>♯</sup>m**  **A** 

(Oh, \_\_\_\_\_ and when my Blue Jean's blue)



**F<sup>♯</sup>m** 





Blue Jean can send me. (Oh, \_\_\_\_\_ some - bo - dy send me.)



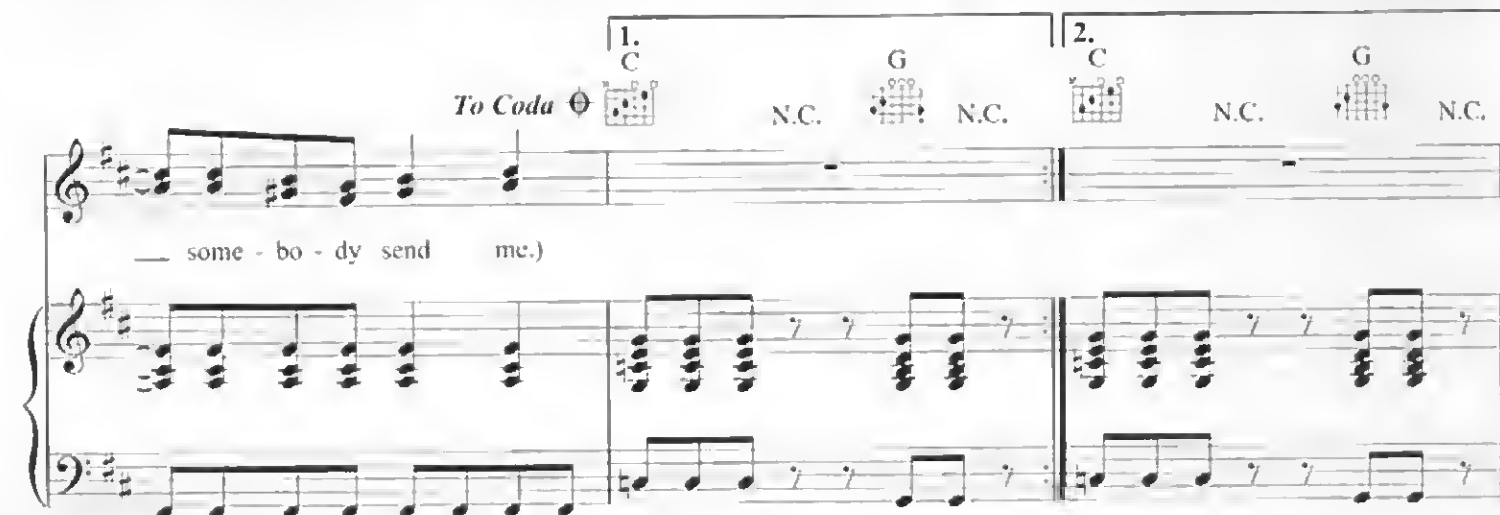
**A**  **F<sup>♯</sup>m** 

Some - bo - dy send me. (Oh, \_\_\_\_\_)



**To Coda**  **1. C**  **G**  **2. C**  **G** 

— some - bo - dy send me.)



G7omit3

D.S. at Coda

Some-times I feel like

Coda A

F#m

Some - bo - dy, some - bo - dy, (oh, \_\_\_\_\_)

A

F#m

some - bo - dy send me)

some - bo - dy send me. (Oh, \_\_\_\_\_)

C

N.C.

G

N.C.

C

N.C.

G/B

E

some - bo - dy send me.)

# Dancing In The Street

Words & Music by Marvin Gaye, Ivy Hunter & William Stevenson.

♩ - 130

B



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danc - ing in the street, they're danc - ing in Chi - ca - go,

down in New Or - leans, in New York Ci -

- ty. All we need is mu - sic, sweet mu -

sic, there'll be mu - sic ev - 'ry- where. There'll be

B<sup>7</sup>

swing - ing, sway - ing, re - cords play - ing, danc - ing in the street. — Oh, —

D<sup>7</sup>G<sup>7</sup>m

it does - n't mat - ter what — you wear just as long — as you are there, — so come on,

C<sup>7</sup>F<sup>7</sup>

ev - 'ry guy — grab a girl, — ev - 'ry - where — a - round the world, — there'll be danc -

B



- ing, — danc - ing in the street. — It's an

in - vi - ta - tion a - cross the na - tion, a chance for folks\_ to meet. There'll be

laugh-ing and sing-ing and mu-sic swing-ing, dance-ing in the street\_ Phi-la-del-phi-a, P. A.,

NC.

Bal - ti - more and D. C.\_ now, don't for - get the mo - tor

B

ci - ty, on the streets of Bra - zil. Back in the U. S. S. R.,

NC.

don't mat-ter where\_ you are.\_ All we need\_ is mu-

E

- sic, sweet mu - sic, there'll be mu - sic ev - 'ry where.\_ There'll be

B7

swing-ing, sway-ing, re-cords play-ing, danc-ing in the street.\_ Oh,\_

D<sup>9</sup> G<sup>9</sup>Im

it does - n't mat - ter what\_ you wear just as long\_ as you are there,\_

so come on, ev - 'ry guy, grab a girl, ev - 'ry - where, a -

C#7 4th F#7

-round the world, they'll be danc - ing, danc - ing in the street,

B

lay down in L. A. a - cross in Chi - na too, don't you know they'll be danc -

B

(for ever and a day.) danc - ing in the street, - ing.

Repeat ad lib. to fade

# Absolute Beginners

Words & Music by David Bowie.

♩ = 114

**System 1:**

Chords: D, G/D, D, G/D

Vocal: Ba - ba - ba ooh, ba - ba - ba

**System 2:**

Chords: A, Asus<sup>4</sup>, G/A, A, Asus<sup>4</sup>, G/A

Vocal: ooh, ba - ba - ba ooh, ba - ba - ba

**System 3:**

Chords: D, G/D, D, G/D

Vocal: ooh, ba - ba - ba ooh, ba - ba - ba



ooh, ba - ba - ba ooh, ba - ba - ba



ooh. I've no - thing much to of - fer,  
No - thing much could hap - pen.



there's no - thing much to take,  
no - thing we can't shake.



I'm an ab - so - lute be - gin - ner,  
well we're ab - so - lute be - gin - ners.

C Bm Em A

but I'm ab - so - lute - ly sane,  
with no - thing much at stake.

D Bm7

As long as we're to - ge - ther,  
As long as you're still simi - ling,

Amaj7 Edim/G F#7b9

the rest can go to hell,  
there's no - thing more I need.

G Gb D

I ab - so - lute - ly love you.  
I ab - so - lute - ly love you.



C  Bm 

but we're ab - so - lute be - gin - ners.  
but we're ab - so - lute be - gin - ners.



G  3fr




With eyes com -  
But if my love is



D  F# 

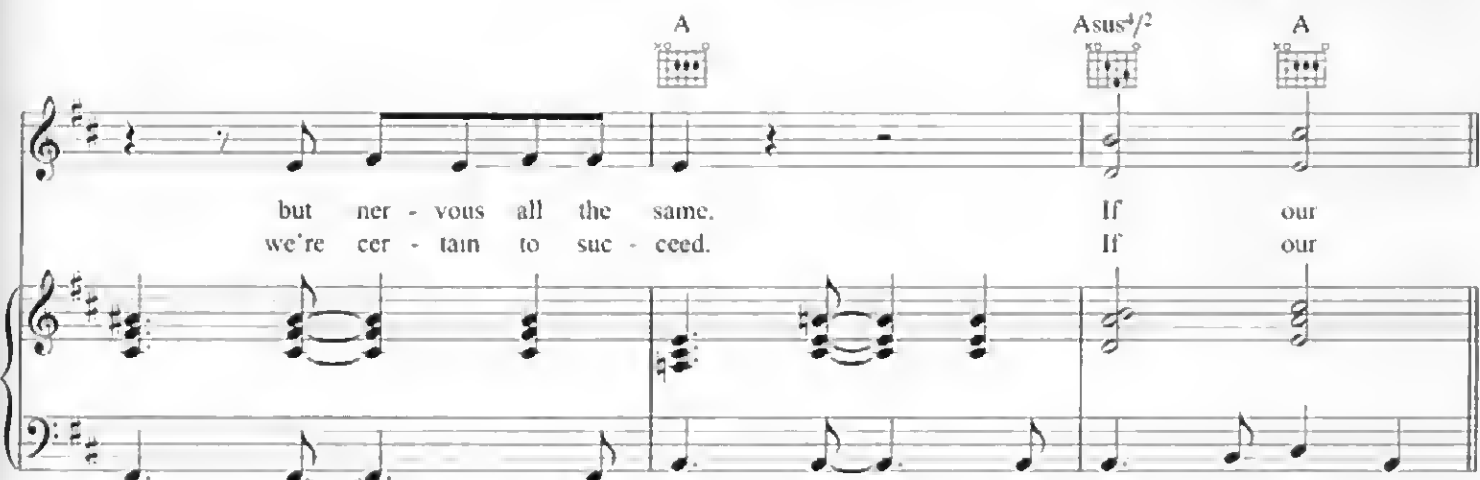
- plete - ly op - en, —  
your love,




A  Asus<sup>4</sup>/<sub>2</sub>  A 

but ner - vous all the same.  
we're cer - tain to suc - ceed.

If our  
If our



**D**  **G** 

love song — could fly — ov - er moun - tains, —  
 love song — could fly — ov - er moun - tains, —



**Bm** 

could laugh — at the o - cean, — just like the  
 could sail — ov - er heart - aches, — just like the



**F#7**  **Asus4/2**  **A**  **D** 

films, there's no rea - son. —  
 films, if there's rea - son. —



**G** 

to feel all the hard times, to lay down the



1. A G/A

Bm

hard lines. it's ab - so - lute - ly true. Ba - ba - ba

2. D

A

true.

Bm

G

1, 3. Em7 A 2, 4. A

Repeat ad lib. to fade

# Jump They Say

Words & Music by David Bowie.

$\text{♩} = 134$

$C^5$   $B^b/D$   $C^5$   $B^b/D$

$C^5$   $B^b/D$   $C^5$   $B^b/D$

$C^5$   $B^b/D$   $C^5$


When comes the shak - ing man, a na - tion in his eyes.

B $\flat$ /D C<sup>5</sup> B $\flat$ /D  
 Striped with blood and em-blazed tat-too.

C<sup>5</sup> B $\flat$ /D C<sup>5</sup> B $\flat$ /D  
 Streak-ing ca-th-dral spire they say, they say,


C<sup>5</sup> B $\flat$ /D C<sup>5</sup> B $\flat$ /D  
 they say; he has no brain. They say;

C<sup>5</sup> B $\flat$ /D C<sup>5</sup> B $\flat$ /D  
 he has no mood. They say; he was







born a - gain. — They say; — look at him climb. They say




"Jump!" They say



"Jump!"






They say;—

— he has— two gods. They say;— he has— no fear... They say;—

— he has— no eyes... They say;— he has— no mouth...

They say, hey, that's real - ly some - thing. they feel he should get—

C B<sup>b</sup> C

— some time. — I say he should watch — his ass, — my friend, —

B<sup>b</sup> C Dm

To Coda

don't lis - ten to — the crowd, — they say, "Jump!"

F<sup>5</sup> Gm C<sup>5</sup>

They say, "Jump!" —

Dm F<sup>5</sup> Gm<sup>7</sup> C<sup>5</sup>

(Watch out!)





(Ad lib. solo)

(Watch out!)

D.S. al Coda

Coda Dm7



1. 2. "Jump!"  
3. "Jump!"



Got to be - lieve some - bo - dy. They say  
Got to be - lieve

Repeat ad lib. to fade

# Loving The Alien

Words & Music by David Bowie.

♩ = 116



First system of musical notation, measures 1-3. Treble clef, 4/4 time. Bass clef, 4/4 time. Chords: C (measures 1-2), D/C (measure 3).



Second system of musical notation, measures 4-6. Treble clef, 4/4 time. Bass clef, 4/4 time. Chords: Bm/E (measures 4-5), Em7 (measure 6).



Third system of musical notation, measures 7-9. Treble clef, 4/4 time. Bass clef, 4/4 time. Chords: Bm7/E (measures 7-8), Em7 (measure 8), D7/E (measure 9).



Fourth system of musical notation, measures 10-12. Treble clef, 4/4 time. Bass clef, 4/4 time. Chords: Em7 (measures 10-11), D6/E (measure 11), Em7 (measure 12).



1. Watch - ing them      come    and    go, —      the Temp - lars and the  
tor - ture goes...      Knights who'd give you  
3. Think - ing of a      diff - 'rent time: —      Pa - le - stine a  
come and go, —      to - mo - rows and their



Sa - ra - cens. —      They're tra - vel - ling the Ho - ly Land, —  
an - y - thing, —      they bear the cross of Coeur de Le - ou:  
mod - ern prob - lem,      bount - y and your wealth in land,  
yes - ter - days,      Chris - tians and the un - he - liev - ers

1. Baug

D

op - en - ing      te - le - grams,      oh ho. —      2. Tor - ture comes and  
 sal - va - tion for the      mir - ror blind,      oh ho. —  
 ter - ror in a      best - laid plan, —      4. Watch - ing them  
 hang - ing by the      cross and nail, —      oh ho. —

2. Baug

Cm

Bb

But if you pray      all your sins are hooked up - on —

F/A

Fm7

Dm

the sky. —      Pray      and

Am

Fm9

G N.C.

the heath - en life      will dis - ap - pear. —

Tempo 1

C



Pray'rs

D/C



they hide the sad - dest view;

be - liev - ing the strang -

est things, —

lov - ing the a -

li - en. —

And your pray'rs,

they break the sky in two; be - liev - ing the strang -

**D/C**

est things, lov - ing the a -

**E<sup>b</sup>/C**

li - en.

**To Coda**

**D<sup>5</sup>/E**

**D.S. al Coda**

**Coda**

You'll pray till the break of

**C**

D/C

E<sup>b</sup>/C

Jr

System 1: Vocal melody and piano accompaniment. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note Bb4, a half note C5, and a quarter note Bb4. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

dawn. he - liev - ing the strang - est things,

D/C

System 2: Continuation of the musical score. The vocal line continues with a half note Bb4, a quarter note A4, a quarter note G4, a half note F#4, and a quarter note E4. The piano accompaniment maintains the same rhythmic pattern.

lov - ing the a - li - en. And you'll he -

C

D/C

System 3: Continuation of the musical score. The vocal line starts with a whole note C5, followed by a half note Bb4, a quarter note A4, a quarter note G4, a half note F#4, and a quarter note E4. The piano accompaniment continues with the same rhythmic pattern.

- heve you're lov - ing the a - li - en,

E<sup>b</sup>/C

Jr

System 4: Continuation of the musical score. The vocal line starts with a half note G4, a quarter note A4, a quarter note Bb4, a half note C5, and a quarter note Bb4. The piano accompaniment continues with the same rhythmic pattern.

be - liev - ing the strang - est things, lov - ing the a -

D/C

C

li - en.

D/C

be - liev - ing the strang -

E<sup>b</sup>/C

est things, lov - ing the a -

D/C

E<sup>b</sup>sus<sup>4</sup>

li - en.



# Hallo Spaceboy

Words by David Bowie.  
Music by David Bowie & Brian Eno.

♩ = 130

N.C.

Spoken: If I fall, moon dust

The first system of musical notation for 'Hallo Spaceboy'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked as 130 beats per minute. The system begins with a 'N.C.' (No Chord) instruction. The vocal line contains the lyrics 'Spoken: If I fall, moon dust'. The piano accompaniment consists of a single half note in the first measure, followed by a half note in the second measure, and then a half note in the third measure, which is tied to the fourth measure.

will cover me.

The second system of musical notation. The vocal line continues with the lyrics 'will cover me.'. The piano accompaniment continues with a half note in the first measure, followed by a half note in the second measure, and then a half note in the third measure, which is tied to the fourth measure.

Bm<sup>6</sup>

Gmaj<sup>7</sup>b<sup>5</sup>

The third system of musical notation. It features a guitar chord diagram for Bm<sup>6</sup> (B minor 6) and a guitar chord diagram for Gmaj<sup>7</sup>b<sup>5</sup> (G major 7 flat 5). The piano accompaniment continues with a half note in the first measure, followed by a half note in the second measure, and then a half note in the third measure, which is tied to the fourth measure.

Bm<sup>6</sup>

The fourth system of musical notation. It features a guitar chord diagram for Bm<sup>6</sup> (B minor 6). The piano accompaniment continues with a half note in the first measure, followed by a half note in the second measure, and then a half note in the third measure, which is tied to the fourth measure.

Gmaj<sup>7</sup><sub>b5</sub>      Gmaj<sup>7</sup>      Em<sup>6</sup>      j. 27omit3      Bm      Bm<sup>b5</sup>

1. Space - boy, - you're  
 2. Ground to Maj -

Bm      Bm<sup>b5</sup>      Bm

sleep - y now, -      Your sil - hou - ette  
 or:      hye - hye      Tom, -

G      G(b5)      G      G(b5)

is so sta - tion - ar - y.  
 Death is suc - coured,      count down from, -

G      Bm      Bm<sup>b5</sup>      Bm

You're re - leased,      but your cus - to - dy calls, -  
    Pla - net Earth -      is con - trol

arms.

And I wan - na be free. |  
Do you wan - na be free? |

Don't you wan - na be - free? — Do you like girls or

boys? It's con - fus - ing these days.

But moon - dust — will cov - er you, —

**Chords:** Bm<sup>b5</sup>, Bm, G, G(b5), G, G(b5), G, A, A(b5), A, Fmaj<sup>7</sup>, Fmaj<sup>7</sup><sup>b9</sup>, Fmaj<sup>7</sup>, G, G(b5), G.

**F#** **Bm**

cov - er you. So bye - bye love.

**G**

Yeah, bye - bye love. Hal - lo Space -

**Bm** *Vocal 1° Only* **Em<sup>6</sup>/G**

- boy. (This cha - os is kill - ing me.)

**Em<sup>6</sup>** **F#7** **1. Bm** *To Coda*

Hal - lo Space - boy.

Em<sup>6</sup>

2.

Bm



Space - boy,

you're sleep - y now...

This cha - os is

Bm



kill - ing me...

Em<sup>6</sup>/B

This cha - os is kill - ing me...

Edim7/B



Bm



So bye - bye love. —



Yeah, bye - bye love. — (Instrumental)



Do you wan - na be free?



Yes, I wan - na be free. Hal - lo Space - boy.

*D.S. (2°) al Coda*

Gmaj7

G<sup>6</sup>

you're sleep - y now... Do you like girls or

⊖ Coda

Bm

G

Space - boy, you're sleep - y now...

Em<sup>6</sup>

F<sup>7</sup>

Bm

Hal - lo Space - boy.

Em<sup>6</sup>/G

Em<sup>6</sup>

F<sup>7</sup>

Bm

Em<sup>6</sup>/B

Hal - lo, hal - lo. (Voice loop)

# Little Wonder

Words by David Bowie.  
Music by David Bowie, Reeves Gabrels & Mark Plati.

♩ = 152

N.C.



1. Stink - ing wea - ther, fat - shak - ing hand. Dop - ey morn - ing, doc;  
2. In - ter - ga - lac - tic, seem - ing to be you. It's all in the tab - lets;



grump - y gnomes. Lit - tle won - der, then; lit - tle won - der.  
sneez - y Blu - tan. -



A C E

You lit - tle won - der, lit - tle won - der you. — 2. Big screen dolls,  
4. Ma's hap - py na - tion,

tits and ex - plos - ions. Sleep - y time, hash - ful but nude. }  
sit on my Kar - ma. Dame Me - di - ta - tion, take me a - way. }

E C<sup>m</sup> 4fr A

Lit - tle won - der, then; lit - tle won - der. You lit - tle won - der, lit - tle

won - der you. N.C.

2.  
C D/C E N.C.

won - der you.

E N.C. E B N.C.

F N.C. F C<sup>4fr</sup> N.C.

Send - ing me

G Aadd9

so far a - way. So far a - way.

B

1.

So far a - way. So far a - way.

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has two measures of music with the lyrics "So far a - way." repeated. The piano accompaniment features a continuous eighth-note bass line and a treble line with sustained chords, indicated by oval shapes.

2.

So, so far a - way.

The second system of the musical score. It continues the vocal line and piano accompaniment. The vocal line has two measures of music with the lyrics "So, so far a - way." The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

Lit - tle won - der,

The third system of the musical score. The vocal line has two measures of music with the lyrics "Lit - tle won - der,". The piano accompaniment continues with the same eighth-note bass line and sustained chords.

B

N.C.

lit - tle won - der you. \_\_\_\_\_

The fourth system of the musical score. It begins with a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has two measures of music with the lyrics "lit - tle won - der you." followed by a line. The piano accompaniment features a continuous eighth-note bass line and a treble line with sustained chords, indicated by oval shapes.

E B E

Send - ing me so far a - way. —

Addy B

So far a way. — So far a way.

1, 2. 3.

So far a way. So, so far a way.

4.

So, so far a way,

Lit - tle won - der.

You lit - tle won - der you.

N.C.  
(Whisper)  
You lit - tle won - der you.

E C<sup>#</sup>m A C

You lit - tle won - der, lit - tle won - der you. —

E C<sup>#</sup>m A C

C<sup>#</sup>m A

Lit - tle won - der, then, lit - tle won - der, You lit - tle won - der, lit - tle

D/C E

won - der you. —

# I'm Afraid Of Americans

Words by David Bowie.  
Music by David Bowie & Brian Eno.

♩ = 86



Da da da da da da da da da.

John-ny's in A - me - ri - ca, low tech's at the wheel.

Da da da da da da da da da da.

No - one needs a - ny - one, they don't ev - en just pre - tend.

Da da da da da da da da da da da. John-ny's in A - me - ri - ca. I'm a - fraid of A - me -

- ri - cans, I'm a - fraid of the world, I'm a - fraid I can't



help it, I'm a - fraid I can't. I'm a - fraid of A - me -

- ri - cans, I'm a - fraid of the world, I'm a - fraid I can't

help it, I'm a - fraid I can't. I'm a - fraid of A - me -

- ri - cans.

John - ny's in A - me - ri - ca,  
 Da da da da da da da da da da.

John - ny wants a brain, John - ny wants to suck on a coke. —

John - ny wants a wo - man, John - ny wants to think of a joke. —

Da da da da da da da da da da. John - ny's in A -

- me - ri - ca. I'm a - fraid of A - me -

Da da da da da da da da da da da.

- ri - cuns, I'm a - fraid of the world, I'm a - fraid I can't

help it. I'm a - fraid I can't. I'm a - fraid of A - me -

- ri - cuns, I'm a - fraid of the world, I'm a - fraid I can't

help it, I'm a - fraid I can't. I'm a - fraid of A - me - ri - cans.

N.C.  
John - ny's in A - me - ri - ca, John - ny looks up at the stars.---

*Drum rhythm*

John - ny's combs his hair and John - ny wants pus - sy in ears.--- John - ny's in A -

-me - ri - ca. John - ny's in A -

Da da da da da da da da da da.

-me - ri - ca. I'm a - fraid of A - me -

Da da da da da da da da da da.

- ri - cans, I'm a - fraid of the world, I'm a - fraid I can't

help it, I'm a - fraid I can't. I'm a - fraid of A - me -



- ri - cans, I'm a - fraid of the world, I'm a - fraid I can't

This system contains the first line of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The lyrics are: "- ri - cans, I'm a - fraid of the world, I'm a - fraid I can't". The piano part consists of a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.



help it, I'm a - fraid I can't. I'm a - fraid of A - me -

This system contains the second line of the musical score. The lyrics are: "help it, I'm a - fraid I can't. I'm a - fraid of A - me -". The musical notation continues with the same vocal and piano parts as the first system.



- ri - cans, I'm a - fraid of the words, I'm a - fraid I can't

This system contains the third line of the musical score. The lyrics are: "- ri - cans, I'm a - fraid of the words, I'm a - fraid I can't". The musical notation continues with the same vocal and piano parts as the first system.



help it, I'm a - fraid I can't. I'm a - fraid of A - me -

This system contains the fourth line of the musical score. The lyrics are: "help it, I'm a - fraid I can't. I'm a - fraid of A - me -". The musical notation continues with the same vocal and piano parts as the first system.

- ri - cans. God is an A -

-me - ri - can. God is an A -  
*R.H. Tacet 1°*

-me - ri - can. God is an A -

-me - ri - can. God is an A -  
*Repeat ad lib. to fade*

# Slow Burn

Words & Music by David Bowie.

♩ = 108

N.C.



Am/E



1. Here shall we live  
2. These are the days,

in this ter - ri - ble town.  
these are the strang - est of all.



F

But the price for our eyes shall squeeze them  
These are the nights. these are the

Am/E

tight like a fist.—  
dark - est to fall.—

And the walls show a pair of  
But who knows

Am/E

eyes and the doors shall per - ish.— But we'll  
ech - oes in te - ne - ment halls.—

F

Am/E

dance in the dark— and they'll play— with their lives.—  
Who knows, though the years— slay them all.—

$\text{S}_{\text{Dm}}$

And the slow burn, lead - ing us  
 Like the slow burn, lead - ing us  
 (S) the slow burn, lead - ing us

on and on and on, And the slow burn,  
 on and on and on, Like the slow burn,  
 on and on and on, Like the slow burn,

turn - ing us round and round, and round,  
 turn - ing us round and round, and up - side down. There's  
 turn - ing us round and round, and round, And

But who are we, so small in times such as these?  
 fear ov - er - head, there's fear ov - er - ground.  
 here are we, at the centre of it all.

$\text{F}$   $\text{F/E}$   $\text{F/D}$   $\text{F/C}$   $\text{Dm}$   $\text{F}$   $\text{F/E}$   $\text{F/D}$   $\text{F/C}$   $\text{Bb}$   $\text{Bb/A}$   $\text{Gm}$

To Coda  $\Theta$

G $\flat$

F



Slow

burn.

Am/E



F



Slow burn.

Am/E



1.

2.

D.S. al Coda

Like

$\Theta$  Coda

F



Am/E



Repeat to fade

burn.

Slow

# Everyone Says "Hi"

Words & Music by David Bowie.

♩ = 104

C



Am



C



1. Said you took a big—  
2. Said you sailed a big—

Em



Am



Cmaj7



— trip, they said you moved a - way.—  
— ship, said you sailed a - way.—

F



G



C



Hap - pened oh so qui - et - ly they say.—  
Did - n't know the right thing to say.—

Am<sup>7</sup> C Em

Should - 've took a pic - ture,  
I'd love to get a let - ter,

Am Em F

some - thing I could keep, — buy a lit - tle frame, —  
like to know what's what, — hope the wea - ther's good, —

G Dm G

— some - thing cheap — for you. —  
— and it's not too hot. — for you. —

Dm 1. G C

Ev - 'ry - one says hi. —

Am<sup>7</sup> C Am<sup>7</sup>

2. G Dm G

Ev - 'ry - one says hi, — ev - 'ry - one says

hi, ev - 'ry - one says don't stay in a sad —

— place. Where they don't care how you are, — ev - 'ry - one says

Em F G

C Am<sup>7</sup> C Am<sup>7</sup>

hi.

B<sup>b</sup> Dm Am<sup>7</sup>

If the mo - ney is lous - y, you can al - ways come—  
 If the food gets you lear - y, you can al - ways phone—

A<sup>b</sup> C Am

— home. — We can do — the old — things,  
 — home. — We could do all the good — things,

F Am Dm

we can do — all the bad — things. — Don't stay in — a  
 we could do it, we could do it, we could do it.



Em F G NC.

bad place, where they don't care how you are. Ev - 'ry - one says

Dm Em F

hi, Ev - 'ry - one says hi.

G Dm Em

Ev - 'ry - one says hi. (Ev - 'ry - one says hi.) And the girl next  
Ev - 'ry - one says  
Ev - 'ry - one says  
Ev - 'ry - one says

F G 4° to fade

door, (Ev - 'ry - one says hi.) And the guy up - stairs.  
hi, And your mum and dad  
hi, And your mum and dad  
hi, And your big fat dog